

AMATEUR CINE WORLD

FEBRUARY 1956 • 1s. 3d.

In This Issue

DON'T SCREEN THOSE OLD
FILMS AT 16 f.p.s.!

ROUND AND ABOUT WITH 8mm.

WIDESCREEN WANGLES
BEGINNERS, PLEASE



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FILMS RUN BETTER



ON "Cyldon" REELS

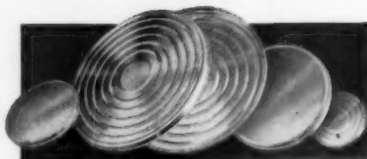


The best by ANY standard!

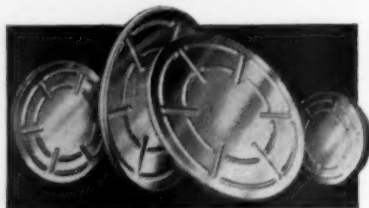
- Made of hard aluminium, frosted finished
- Dynamically balanced for dead-true running
- Edges machined to prevent scratching
- The 800, 1,600 and 2,000ft. reels are strengthened with steel centres
- Sizes : 8, 9.5 and 16mm. 50ft.—2,000ft.
- Packed in cartons, coloured according to size

There are "Cyldon" Reels designed specifically for TAPE RECORDING. Details on application

	Reels	Standard Cans	De-Luxe Cans		Reels	Standard Cans	De-Luxe Cans
8mm.				16mm.			
50ft.	1/9	—	—	50ft.	1/9	—	—
100ft.	2/6	—	—	100ft.	2/9	1/-	—
200ft.	3/3	1/9	—	200ft.	3/3	1/9	—
400ft.	4/3	2/3	—	400ft.	4/3	2/3	4/-
9.5mm.				800ft.	10/-	4/9	8/6
50ft.	1/9	—	—	1,600ft.	18/6	11/-	14/-
200ft.	3/3	1/9	—	2,000ft.	26/6	—	—
400ft.	4/3	2/3	—				
800ft.	10/-	—	—				



STANDARD CANS — Inexpensive, but of robust construction from tinplate.



DE-LUXE CANS — In lightweight aluminium embossed for strength and frosted finished.

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3 PALACE MANSIONS, PALACE GARDENS, ENFIELD, MIDDX.

Wallace Heaton's Notebook

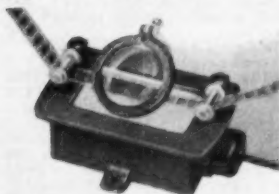


FOR YOUR PAILLARD H16 CAMERA

The best way to carry, hold and fire the camera is with a Paillard Surefire release. The Surefire fastens securely to the base of your H16 with a screw into the tripod bush. The release button is at the rear where it is easy to press with your thumb. Price £7 9 5

THE VEBO LENS LEVER enables you to open and close the lens iris whilst operating the camera to produce fades and mixes. Fitted to the lens focusing ring it assists in focus pulling when filming a moving subject. No. 1 for lenses 1in. to 1½in. diameter. No. 2 for lenses 1in. to 1½in. diameter. 7/6 each, post 3d.

MAKE A HABIT of cleaning the gate of your projector after showing each reel to prevent emulsion accumulating and scratching your precious films. The best method of cleaning the gate is to use a gate cleaning brush which does a thorough job without the slightest risk of harming the projector. The Pathe-scope brush is especially made for this purpose and the plastic handle is shaped to scrape off any hard emulsion which has collected on the gate runners. It costs only 3/- (postage 4d.)



YOUR EDITING PROBLEM SOLVED

The P.S. Inspection Viewer is an inexpensive device which is of great assistance in identifying those shots you wish to cut. It consists of an illuminated ground glass panel with magnifying lens and two guide rollers to keep the film in position under the magnifier during examination. Fits on the rewind. For all film sizes. Price £3 0 0, post 9d.



See the best of 'The Best' at home

The following titles are now available for hire from our library in both 8mm. and 16mm. at normal catalogue rates.

TWO'S COMPANY
NARROW BOATS (colour)
CALL YOURSELVES SCOUTS
BIRD BOOK
PIN-UP GIRL

May we send you further details and our current library catalogue?—it's free on request—please state film size.



BUILD A FILM LIBRARY OF YOUR OWN with these fine Walton films. Comedies, thrills, cartoons, glamour, travel, sports and hobbies, general interest, animal films and historical films. In black and white and colour. 8mm., 9.5mm. and 16mm. Write today for free 12-page illustrated catalogue.

BE PREPARED TO MEND broken films at any time, carry a Kodak film splicing outfit in your projector case. Repairs 8mm. and 16mm. films and costs only 5/- (post 6d.) including cement.

ALL THE CINE DATA you need is found in the *Focal Cine Chart*, a vest-pocket guide containing a wealth of information on exposure film speeds, filters, indoor lighting, projection faults, filming faults. Depth of field, hyperfocal distance and others. Price only 3/6 post 3d.

AN INEXPENSIVE BUT ACCURATE SPLICER is made by Eumig, manufacturers of the famous Eumig cine cameras and projectors. The instrument incorporates a device to automatically trim the film and excellent splices can be made with a minimum of effort. Two models are available: 8/16mm. and 9.5mm. Price £2 5 0 each post 6d. Embroid film cement 2/6 post 6d.

EXTENSION TUBES for filming small subjects at close range. Threaded for Standard C mount lenses and suitable for use on Paillard Bolex H16, Bell & Howell 70DA, DE and DL, and Pathe Vebco Special camera. Available in the following sizes: ½in. £1 0 0 1in. £1 3 0 1½in. £1 6 0 post and packing 6d.



IT COSTS VERY LITTLE to provide a safe storage for your precious films. Wallace Heaton's Film Storage Cases provide the ideal solution to the question of how to keep your films safely. They are hand made in wood, handsomely finished in a durable mottled silver grey paint with smart handles and fasteners. Each film is separated from the next by a strong partition. These cases are available in two sizes:

No. 1 to hold 12, 8mm., 9.5mm. or 16mm. 400ft. films in cans. Price £3.3.0
No. 2 to hold 12, 8mm., 9.5mm. or 16mm. 200ft. films in cans. Price £2.17.6
Packing and postage 2/6 extra.

VEBO SUPPLEMENTARY LENSES enable you to film titles and other subjects at close range with cameras having fixed focus lenses. Five different lenses are available for filming at distances of 7in., 10in., 15in., 20in. and 23in. Supplied in an adjustable mount to fit lenses up to 1½in. diameter. Price 15/- each, post 4d.

'COMING SHORTLY', one of the Ten Best is now available for you to buy for your personal film library. 'Coming Shortly' is an extremely amusing skit on that regular feature at the local cinema—the trailer. Add 'Coming Shortly' to your next film programme. In black and white, 16mm. edition £2 7 6, 8mm. edition £1 10 0. Running time about 4 minutes.



THE CIFO PAN AND TILT HEAD enables you to adapt an ordinary camera tripod for cine work. Locking of both pan and tilt movements is achieved by one turn of the handle. It can easily be taken apart for cleaning and English or Continental screws and bushes are provided. The platform is covered with ribbed rubber to avoid camera slip. Price £4 16 8

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is an instrument of great precision and highly versatile. On the Movikon is found almost all the features of a professional camera including: Zeiss Sonnar f/1.4 lens, coupled rangefinder, adjustable opening shutter to 1/1,250th sec., takes 50ft. or 100ft. spools, 4 speeds, 12-64 f.p.s., single picture action, rewind shaft, delayed action release and automatic parallax compensation. Price with case ... £110 0 0



KODAK MAGAZINE 16mm. CAMERA

loads in a few seconds with standard Kodak magazines, 3 filming speeds, interchangeable lens mount, and optical finder with adjustment to match all lenses. Price with f/1.9 anastigmat lens and case ... £49 10 0

ALL SECOND-HAND APPARATUS has been carefully tested in our workshops and is guaranteed to be optically and mechanically sound.

8mm. CAMERAS

Kodak Eight-55, f/2.7 lens, latest model	£27 10 0
Kodak Eight-20, f/1.9 focusing lens, case	£27 10 0
Keystone, f/3.5 lens, 3 speeds, 12, 16, 48 f.p.s.	£18 10 0
Kodak Eight-20, f/3.5 fixed focus lens, case	£18 0 0
Admira, f/2.8 lens, 5 speeds, single shots, case	£32 0 0
Revere 70, magazine loading, f/2.5 lens, 5 speeds, single shots, case	£40 0 0
Keystone K8, f/2.5 lens, 3 speeds, case	£22 10 0
Kodak Magazine B, f/1.9 focusing lens, 4 speeds, magazine loading, case	£60 0 0
Ditmar, f/2.9 lens, 2 speeds	£18 0 0
Agfa Movax, f/2.7 lens, built-in photo electric exposure meter, cassette loading	£32 0 0
Ercsam Camex, f/1.9 lens, 4 speeds, single shots, parallax compensated finder, case	£32 10 0

9.5mm. CAMERAS

Pathscope H, f/2.5 lens	£18 15 0
Pathe Lux, f/2.5 lens, telephoto attachment, case	£17 10 0
Pathscope H, f/2.5 lens, 4 speeds, case	£22 10 0
Pathscope B, f/3.5 lens	£7 10 0

16mm. CAMERAS

Bell & Howell 70A, 100ft. spool loading, f/1.9 lens, 2 speeds, case	£26 0 0
Kodak Magazine, coated f/1.9 lens, 3 speeds, magazine loading, case, post war model	£60 0 0
Kodak B, f/1.9 lens, 100ft. spool loading	£28 0 0
Kodak K, f/1.9 focusing lens, 100ft. spool loading, 2 speeds, case	£60 0 0
Paillard Bolex H16 model 2, with 1in. f/1.9, w.a. f/1.5, 2in. f/1.9 Dallmeyer lenses, eye level focuser, case	£105 0 0
Kodak BB Jnr., f/1.9 lens and 3in. f/4 telephoto, 50ft. spool loading, case	£42 10 0
Kodak BB Jnr., f/3.5 lens, case	£18 0 0
G.I.C. 16, f/1.9 focusing lens, 50ft. spool loading, case	£30 0 0
Zeiss Movikon K, f/1.4 Sonnar lens, 4 speeds, single shots, magazine loading, case	£62 10 0
Bell & Howell 141, f/2.7 lens, 4 speeds, magazine loading, case	£35 0 0
Ditmar, f/1.9 focusing lens, 2 speeds 16 and 32, built-in exposure meter, 50ft. spool loading, case	£40 0 0
Paillard Bolex H16, model 4, with 1in. f/1.5 T.T.H., 15mm. f/2.8 Yvar and 3in. f/4 T.T.H., tri-focal finder, eye level focuser, speeds 8-64, single shot, automatic threading	£120 0 0
Kodak B, f/6.5 lens, 100ft. spool loading, case	£12 10 0

EXPOSURE METERS

Weston Master II cine model, with case	£8 2 6
Zeiss Ikonophot, with case	£8 5 0
Weston Master I, cine model, with case	£7 10 0
G.E.C., type D-60, and case	£7 10 0
Bertram Amateur	£6 0 0
Bertram Chronos, with case	£7 10 0

CINE CAMERA LENSES

Lenses with C Type 16mm. Mount	
T.T.H. 0.7in. f/2.5 coated wide angle	£19 17 6
Dallmeyer 3in. f/3.5 coated telephoto	£14 17 6
Dallmeyer 4in. f/4 telephoto	£15 0 0
T.T.H. 1in. f/1.4 coated	£32 10 0
Kern Paillard 16mm., f/2.8 coated wide angle	£22 10 0
T.T.H. 1in. f/3.5 fixed focus	£2 10 0
Schneider 25mm. f/1.5	£10 10 0
T.T.H. 2in. f/1.4 coated telephoto	£32 0 0

ALL SECOND-HAND APPARATUS can be exchanged within one month of purchase for any other goods available, provided they are in the same condition as supplied.

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8mm. PROJECTORS

Agfa, 200 watt lamp, case	£15 0 0
Dekko 118, 500 watt lamp, 400ft. spool arms, for 200-250v. AC/DC	£28 10 0
Kodak 8-45, 200 watt lamp, 220-230 volts	£22 10 0

9.5mm. PROJECTORS

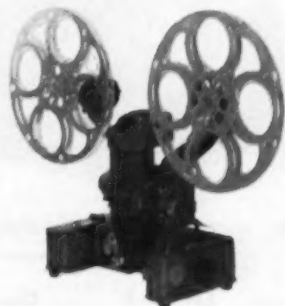
Pathescope Son sound projector, 900ft. spool capacity, speaker and case	£52 10 0
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16mm. SILENT PROJECTORS

Specto Standard, 30v. 100 watt lamp, for AC 200-250 volts	£27 10 0
Specto Analysing Projector, speeds 2 and 16 f.p.s., still pictures, case, latest model, almost new	£60 0 0
Dekko 126, 500 watt lamp, rewind, for AC/DC 200-250 volts	£29 17 6
Kodak EE, 300 watt lamp, case	£25 0 0
G.B.-Bell & Howell 613, 750 watt lamp stills, rewind, reverse, transformer, and case	£65 0 0
Specto 500, 500 watt lamp, 800ft. spool arms, for AC/DC 200-250v.	£37 10 0
Kodak D, 300 watt lamp, case and resistance	£14 17 6
Kodak L, 750 watt lamp, reverse, stills, rewind, case and resistance	£37 10 0
G.B.-Bell & Howell 602, 750w. lamp, all gear drive, reverse, stills, motor rewind, case and transformer	£55 0 0
Bell & Howell 129, 750 watt lamp, 1,600ft. spool arms, reverse, stills, rewind, case and resistance	£75 0 0
Ampro Stylis Convertible, 750 watt lamp, 200ft. spool arms, sound and silent speeds, case and transformer	£67 10 0
Bell & Howell 57G, 250 watt lamp, stills, reverse, rewind, voltmeter, case	£20 0 0
Keystone A81, 750 watt lamp, reverse, rewind, case and transformer	£37 10 0
Bell & Howell 57, 200 watt lamp, reverse, stills, rewind, case and transformer	£16 10 0



REVERE 88 8mm. CAMERA
takes standard double 8 films with 5
filming speeds 8-32 f.p.s., interchangeable
lens mount, optical finder and
universal focus f/2.5 lens. Price with
case £30 0 0



BELL & HOWELL 16mm. 130 PROJECTOR
with all gear driven mechanism, 1,000
watt lamp, variable voltage control with
voltmeter, 1,600ft. film capacity, separate
motor for take up and rewind,
film conditioning channel, still picture
clutch, adjustable feet front and rear,
f/1.6 lens. Price with case and trans-
former £75 0 0

MULTI-GAUGE PROJECTORS

Paillard Bolex DA, 9.5/16mm., 400 watt lamp, reverse, stills, re- wind	£30 0 0
Paillard Bolex G3 Truba, 8/9.5/16mm., 500 watt lamp, 800ft. spool arms, built-in transformer, reverse, rewind, stills, case	£120 0 0
Specto Standard Dual, 9.5/16mm., 100 watt lamp, 800ft. spool arms, for AC 200-250 volts	£35 0 0
Specto Educational Dual, 9.5/16mm., 250 watt lamp, 400ft. spool arms, for AC 200-250 volts	£35 0 0
Specto Standard Dual, 9.5/16mm., 100 watt lamp, 400ft. spool arms, for AC 200-250 volts	£32 10 0

16mm. SOUND PROJECTORS

Micron XXV, 750 watt lamp, 200ft. spool arms, with speaker, one case equipment...	£120 0 0
G.B.-Bell & Howell 601, 750 watt lamp, 2,000ft. arms, reverse, stills, rewind, 12 watt amplifier, 12in. speaker, transformer	£145 0 0
Ampro Stylis, 750 watt lamp, 2,000ft. arms, one case model with transformer	£125 0 0
Bell & Howell 138C, 750 watt lamp, one case model with trans- former	£87 10 0

PROJECTOR LENSES

Pullin 2 1/2in. f/1.6 B. & H. fitting	£7 16 0
Bell & Howell 3in. Incralite	£6 0 0
T.T.H. 3 1/2in. f/2 B. & H. fitting	£10 0 0
T.T.H. 4in. f/1.65 B.T.H. fitting	£15 15 0
Pullin 3in. G.B. L516 fitting	£6 10 0
Ampro 1 1/2in. f/1.65	£5 0 0
Ampro 2in. f/1.6...	£5 0 0
Angenieux 60mm. f/1.2 Debie fitting	£10 0 0

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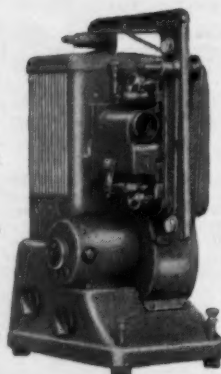
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500 watt Projection covering all silent
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and the new Popular 8mm. model with mains
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16mm. Bolex H16, f/1.9 lens, all movements...	£152	7	6	8mm. Kodak 8-55, fixed focus f/2.7	£39	15	0
16mm. Sound/Silent Bell & Howell 626 projector, 750 watt lamp for A.C./D.C.	£205	0	0	8mm. Bauer 88, with f/2.7	£47	10	0
16mm. G.B.-Bell & Howell Autoload, with f/1.9 variable speeds...	£90	0	0	9.5mm. Pathe Pat. f/5.6 lens	£13	18	3
8mm. Paillard B8, 13mm. f/1.9 lens, 36mm. f/2.8 telephoto, 6 speeds	£119	5	0	8mm. Moviscop Viewer	£41	17	0
8mm. Bolex C8, f/2.8 bloomed lens	£53	13	0	8mm. Brownie, f/2.7	£22	10	6
8mm. Bolex B, f/1.5 bloomed lens	£86	15	9	Cine Kodak 8-55, f/2.7 lens	£39	15	0
8mm. Paillard C8, f/1.9 lens, 6 speeds	£71	11	0	8mm. Eumig, 8mm. f/2.8, Battery model	£31	16	0
8mm. Eumig C3, built-in exposure meter, f/1.9 Xenoplan, 3 speeds, E.R. case	£76	17	0	16mm., 8mm. or 9.5mm. Muray model M viewer	£12	17	6
8mm. G.B.-Bell & Howell Sportster, f/2.5	£43	14	4	Universal Muray projection type viewer type E, convertible for all three sizes, with block for one size	£21	15	0
8mm. Bell & Howell 626, f/2.8	£28	16	6	Interchangeable blocks	£6	0	0
8mm. Movikon 8, Movitar f/1.9 lens	£54	3	3	400ft. rewinder for above viewers	£2	17	6
				8mm. Astro, 500w. projector, all voltages	£37	10	0

SENSATIONAL SECOND-HAND PRICES

8mm. Cine Kodak Eight, model 20, f/1.9 lens	£36	10	0
8mm. Cine Kodak Eight, model 60, with case	£42	10	0
8mm. Dekko, 4 sp., f/2.5 lens	£34	10	0
9.5mm. Dekko, foc. f/1.5	£25	10	0
9.5mm. Pathe H, f/2.5	£19	19	0
9.5mm. Pathe Pat camera	£8	8	0
16mm. Ampro Premier 20 sound projector two speakers	£150	0	0
16mm. G.B.-B. & H. snd. projector and speaker	£160	0	0
16mm. 200w. Specto projector	£24	10	0
16mm. B. H. model 613 projector with transformer	£72	10	0
16mm. Kodascope C, 100. watt	£12	10	0

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PRICES

16mm. 70DA, with three lenses, 1in. f/3.5 Cooke, 1in. f/1.8 Cooke, Telekinic 3 1/2in. f/3.3 Cooke, with case	£105	10	0
16mm. Mag. Cine Kodak, f/1.9 lens, and case	£45	0	0
16mm. Cine Kodak model E, f/1.9, 3 speed, with case	£35	10	0
16mm. Cine Kodak B, f/3.5 lens, slip-in case	£17	10	0
16mm. Bell Howell 70D, three lenses, 1in. f/3.5 Cooke, 1in. f/1.8 Cooke, 4in. f/4.5 Telekinic, and case	£87	10	0
16mm. Filmo 70, f/3.5, 2 speeds, and case	£25	10	0
8mm. Dejur Citation, f/2.5 4 speed	£35	0	0

ACCESSORY BARGAINS

Weston Master I cine exposure meter, S/H	£7	10	0
Weston Master II cine exposure meter, S/H	£7	10	0
8mm. Ensign splicer	£1	17	6
16mm. Ensign splicer	£1	17	6
G.B.-Bell & Howell 604 splicer	£4	0	0
Marques Tri-Film splicer, Universal	£4	0	0
Dual size 8/16mm. Lytax film splicer with cement and brush	£1	17	6
Weston Master II cine exposure meter	£10	10	0

SECOND-HAND LENSES

1in. f/1.9 Taylor Hobson projection lens for 16mm.	£6	10	0
2in. f/1.6 anastigmat, for M.C.K.	£36	10	0
W/A 15mm. f/2.7 anastigmat, for M.C.K.	£36	0	0
2in. f/1.9 Dallmeyer	£14	10	0
1 1/2in. f/4.5 telephoto to fit 8/60 camera	£22	10	0
1 1/2in. f/4.5 anastigmat, for Cine Kodak B	£12	10	0

NEW LENSES

1 1/2in. f/1.9 coated Dallmeyer, for Bolex L8	£18	4	5
1 1/2in. f/1.9 coated Dallmeyer, for Viceroy	£18	4	5
3in. f/3.5 coated Dallmeyer, for Sportster	£22	11	6
1in. f/1.9 coated Dallmeyer, for Viceroy	£16	16	10

1in. f/1.9 Taylor Hobson, for 16mm. camera	£24	0	0
1 1/2in. f/4 Dallmeyer Popular, 8mm.	£12	15	9
2 1/2in. telephoto attachment for 624	£10	5	4

HOLDALL CASES

Rox holdall, take Bolex, or Sportster	£4	17	5
Rox, professional best brown hide, with five compartments, will take camera, meter and films	£12	14	5

SCREENS

Stevo, 32 x 24in., beaded	£3	9	6
Stevo, 32 x 24in., white	£2	12	6
Stevo, 40 x 30in., beaded	£4	9	6
Stevo, 40 x 30in., white	£3	6	0
Celfix, 40 x 30in., beaded	£13	12	6
Celfix, 40 x 30in., white	£11	5	0
Blitz, 40 x 30in., beaded	£8	5	0
Blitz, 40 x 30in., white	£6	12	6
Blitz, 50 x 40in., beaded	£10	5	0
Blitz, 50 x 40in., white	£8	7	6

SPECIAL OFFER

Second-hand S.R. tape recorder, with mike	£25	0	0
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**8mm.
G.B.-Bell
& Howell
Model
625**



A worthy companion to the camera described below. The keynote of this projector is simplicity of operation. Featuring 500 watt illumination; f/1.6 highly corrected projection lens; plugs directly into A.C. mains; 400ft. spool capacity; full adjustments and controls. The Model 625 Projector, with 500 watt lamp, is ... £35 0 0

CINE CAMERAS

8mm. Paillard L8, f/2.8 coated Yvar, case, good condition	£35 0 0
8mm. Cine Kodak 8-35, f/2.9 coated Ektanon, case, very good	£35 0 0
8mm. Paillard C8, f/2.5 coated Yvar, new	£55 13 0
8mm. Paillard B8, twin turret head, f/1.5 coated Switar, new	£116 12 0
8mm. G.B.-Bell & Howell Sportster, 3in. f/1.7 coated T.T.H. anast. lens, new	£59 12 6
8mm. G.B.-Bell & Howell Viceroy, turret head, f/2.5 coated T.T.H. Mystal, new	£57 2 7
9.5mm. Pathscope H, f/2.5 lens, good condition	£14 10 0
8mm. G.B.-Bell & Howell Model 624, f/2.3 coated Super Comat, new	£28 16 4
16mm. Paillard H16, f/1.5 coated Kern Switar, 5 speeds, new	£192 2 6

CINE PROJECTORS

16mm. G.B.-Bell & Howell 613M, 750 watt lamp, new	£75 0 0
8mm. Eumig P8, complete with lamp and 400ft. spool, new	£32 0 0
8mm. Specto Standard, 500 watt lamp, new	£39 15 0
8mm. Specto Popular, 500 watt lamp, new	£33 0 0
8mm. Specto Dual, 500 watt lamp, new	£60 0 0
9.5mm. Specto, 500 watt lamp, good condition	£31 0 0
16mm. Specto Standard, 500 watt lamp, new	£48 10 0

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8mm. Specto Standard, demonstration model, 500 watt lamp, as new	£34 15 0
9.5mm. Pathe De Luxe Motocamera, f/2.5 Hermagis telephoto attachment	£17 10 0
16mm. Cine Kodak Model B, 100ft. spools	£19 10 0
16mm. Ensign Kinecam, f/2.8 Dallmeyer	£27 10 0
16mm. Kodascope Model D projector, 300 watt, resistance, very good	£15 10 0

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8mm. G.B.-Bell & Howell Viceroy Cine Camera f/2.5 lens, in combination case, used twice £52 10 0

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8mm. Haynor animated editor, with rewind arms	£15 15 0
Cinecraft Universal rewind	£3 12 6
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G.B.-Bell
& Howell
Model 624**

This camera has already attracted the attention of 8mm. users everywhere. Another design from that household name in quality cine apparatus, featuring all that is admired in the famous G.B.-Bell & Howell products. This

is YOUR camera at YOUR price! Featuring: Calculator dial that automatically sets the lens aperture; extra large viewfinder window; continuous, lock-run and single shots release button; 10mm. f/2.3 lens; constant single speed shutter; 25ft. spool loading double-run film is used. The Model 624 Camera costs

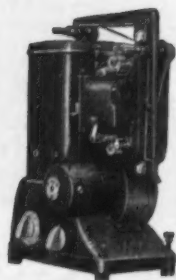
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8mm. model (direct on mains)	£33 0 0
9.5mm. model, with 1½ in. lens	£48 10 0
16mm. model, with 2 in. lens	£48 10 0
Dual 9.5/16mm. model, with 2 in. lens	£54 0 0
Dual 8/16mm. model, with 2 in. lens	£60 0 0
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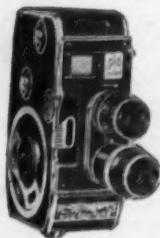
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Available either for 8mm., 9.5mm. or 16mm.

Paillard Bolex BS



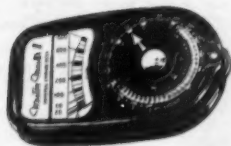
8mm. TWIN-TURRET MODEL

Evolved from the famous L8 model, this new camera features seven speeds ; the variable viewfinder makes use of the "zoom" principle for setting appropriate viewfinder for 12.5, 25 and 36mm. focal lengths. The footage indicator is much more easily seen being now beneath the viewfinder window. The shutter release has been improved in design for easier operation, with safety lock and "lock-run" positions.

The BS is complete with f/1.9 Yvar, coated and in focusing mount, with cable release

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BS camera with 12.5mm. f/2.5 Yvar, coated, in focusing mount	£72 5 7
BS camera with 12.5mm. f/1.5 Switar, coated, in focusing mount	£122 6 5
BS camera with 12.5mm. f/2.8 Yvar, coated, in focusing mount, with four built-in Wratten filters (Haze ; 85 ; Yellow ; Red)	£86 3 7
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8mm. Paillard C8 f/2.8 Yvar
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with wrist strap, 8in. cable
release and zip pouch

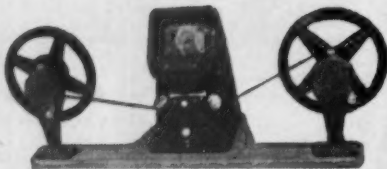
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C8



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and base ... £40 6 0

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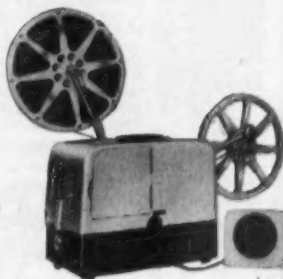
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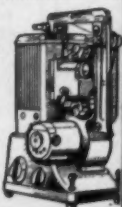
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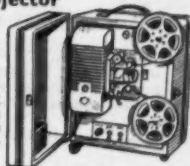
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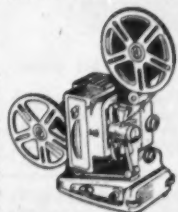


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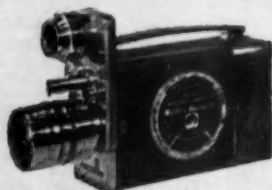
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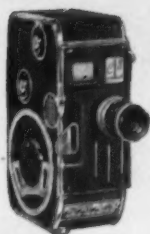
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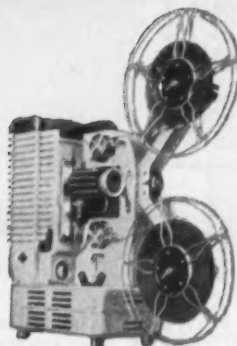
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with focusing f/1.9 lens ... £72 17 6
with focusing f/1.5 lens ... £108 8 5
36mm. f/2.8 telephoto ... £34 15 0



Eumig P26 8mm. Projector
The most versatile of 8mm. projectors. Fitted with 500w. lamp, 400ft. spool arms, motor rewind, reverse, still picture, pilot lamp, built-in resistance for A.C./D.C. mains. Weight 15½ lb. Price less lamp
£59 10 0 Lamp 37/- Case £5



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This camera is the same as the C8 model but incorporates a twin turret head, but does not include the purse type case. Price :
with f/2.5 focusing lens ... £72 5 7
with f/1.9 focusing lens ... £90 7 0
with f/1.5 focusing lens ... £122 6 5
36mm. f/2.8 telephoto lens £34 15 0
Solid leather combination case ... £5 0 0

NEW

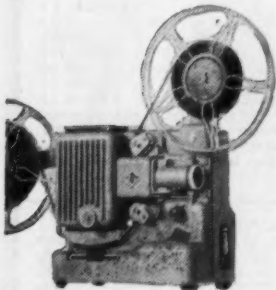
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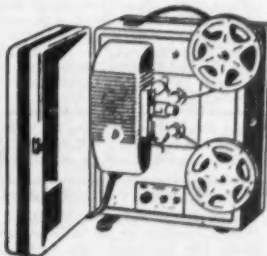
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The most versatile 8mm. camera in popular use. Fitted with ½ in. f/1.9 and 1½ in. f/2.8 Rodenstock lenses, coupled exposure meter, variable speeds, single shots, back wind, automatic cut out when film finishes, lenses on sliding turret head. Takes standard double eight film. Price
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Fitted with 500w. lamp, 400ft. spool arms, f/1.6 Ektanon luminized lens, motor rewind, self contained unit in case, suitable for A.C./D.C. mains 200-250v. Weight 13 lb. Price less lamp £40 0 0 Lamp 37/-

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Specto 16mm., 100w.	£20 0 0
Agfa Movector 16mm.	£20 0 0
Kodascope EE, 300w., 16mm.	£20 0 0
Ampro, 750w., 16mm., stills, reverse	£35 0 0
9.5mm. Pathe Son, sound/silent	£55 0 0
8mm. Kodascope 50, 200w.	£14 0 0
8mm. Kodascope 30, 200w.	£12 0 0
16mm. Kodascope Mod. B, self-threading	£22 10 0
16mm. Ensign 500w., stills, reverse	£20 0 0
9.5mm. Dekko, 500w., as new	£35 0 0

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L516 Spares Wanted for Cash.

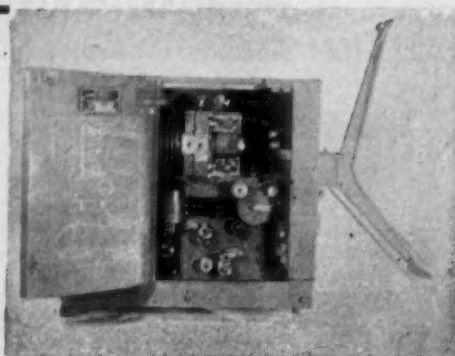
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16mm. G.G.S. Recording camera 3 F.P.S. 1in. f/4 lens. Ideal for titling or Stereo photography when used in pairs, 24v. operated, 35/- each. Ditto new in fitted case, coated lens, £4 each. Magazines, 10/- each. Sealed tins 160ft. H.P.3 film in 10ft. rolls, 4/6. G.G.S. film take up cores, 6 for 2/6. 200/250v. transformers, output 24v., 15/- each. 12v. G45 cine camera, new, take 25ft. standard 16mm. film, £3. G45 magazines, 10/- each. Tins of 12 25ft. Panchromatic film, 10/- Ditton Ortho, 7/6. G45 titling units, new, £4 10 0.



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Solidly built to withstand any rough handling. Truly an engineering piece of machinery to last a lifetime. Spares are available if required. ★ Blimp case. ★ 300w. lighting equal to any 500w. machine. ★ Speaker and cable. ★ 200-250v. A.C. ★ Built-in amplifier. ★ 1,600ft. arms. ★ Adjustments readily accessible. ★ Oiling from one central point. ★ Provision for pick-up. Price £55 Yours for £19 deposit and 10 monthly payments of £3 16 0. Sound/silent model £65 or £22 deposit and 10 monthly payments of £4 10 0.

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16mm. steel spools and cans. New. In maker's wrappings. At less than half list price.

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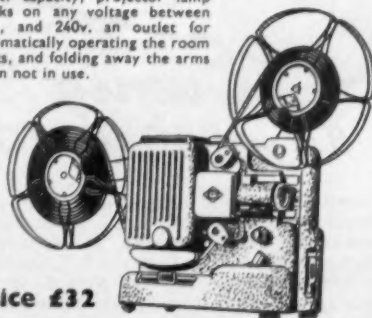
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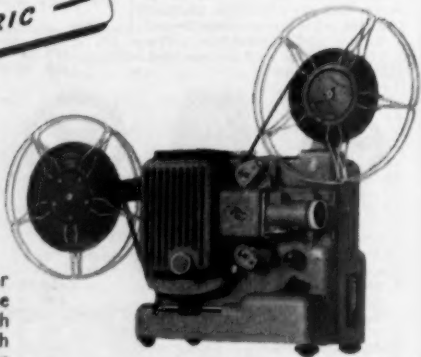
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8m.m PROJECTOR



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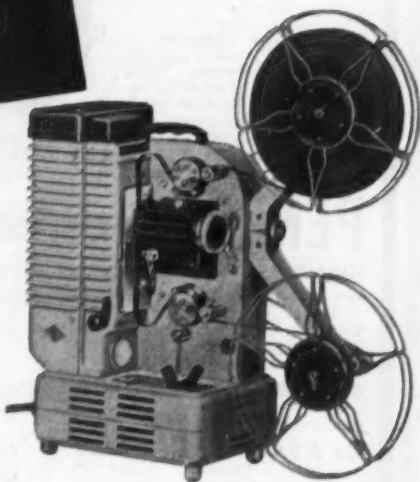
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A high-precision projector that will do full justice to your finest films.

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Models for 8mm., 9.5mm., and 16mm.



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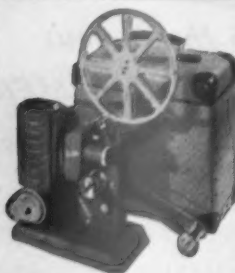
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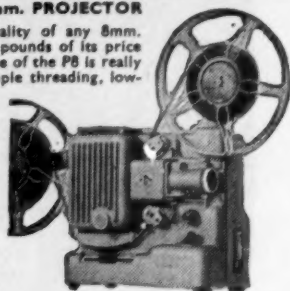
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Matching the quality of any 8mm. projector within pounds of its price —the performance of the P8 is really outstanding. Simple threading, low-cost lamp replacement, flickerless projection —all are features of this amazing new machine. Screen brightness tests shows brilliance superior to all other projectors of this class. Beautifully finished in grey crackled enamel.



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Kodascope, 500 watt	£40	0	0
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Bolex M8R, 500 watt	£68	0	0
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* * *

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Specto 100w., black, 900ft. arms	£23	0	0
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Specto 100w., grey, nr. mint	£28	10	0
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Eumig P8, shop-soiled only	£28	0	0

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16mm.

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9.5mm.

Pathe H, black, f/2.5, exc.	£15	10	0
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8mm.

Briskin, f/2.5, vari. spds., case	£20	0	0
Kodak 825 d/run, f/2.5	£16	0	0
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Geva Carena, f/1.9, shop-soiled	£45	0	0
G.B. Sportster, f/2.5, shop-soiled	£40	0	0
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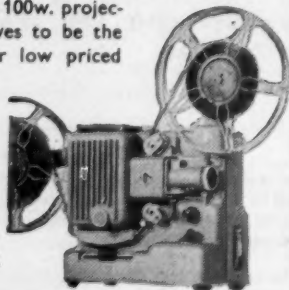
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This amazing 100w. projec-
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and 400ft.
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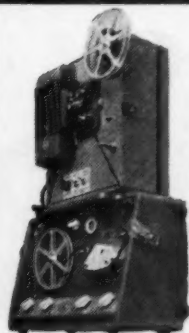
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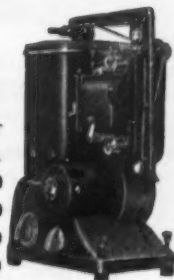


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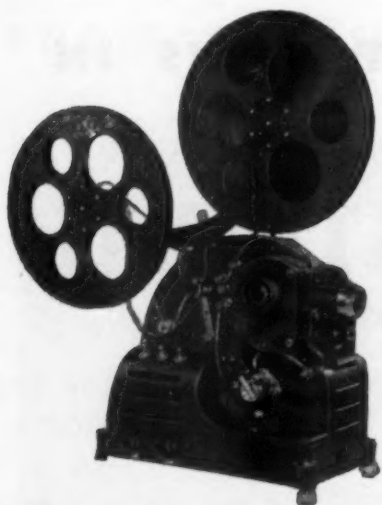
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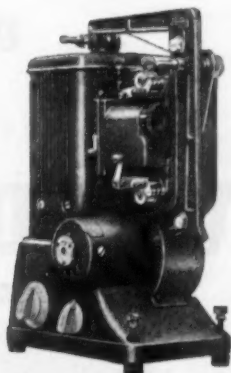
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8mm.	500 watt, 900ft. arms	... £33 0 0
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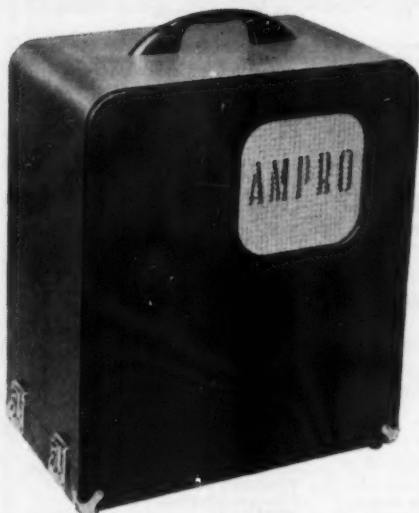
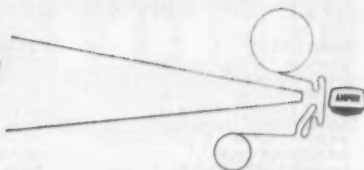
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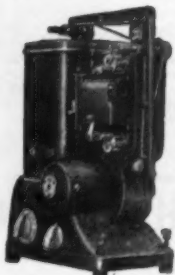
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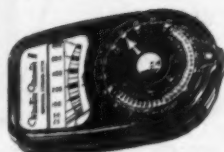


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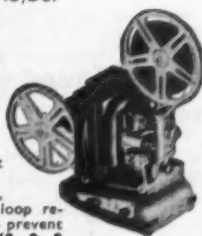
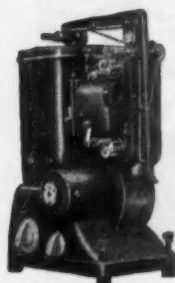
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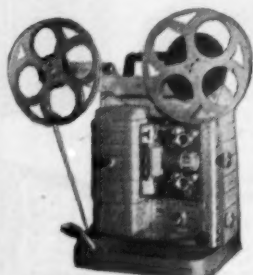
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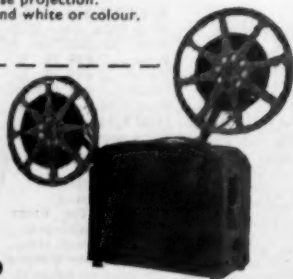
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VOLUME 19

FEBRUARY 1956

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Cine Accessories Co. ... 1093
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I'd Like a Copy of That Film . . .

Peter Foldes is the producer of that remarkable amateur film, *Animated Genesis*—a film which has attracted the interest of the commercial cinema. This is his definition of an amateur. An amateur, says Foldes, is anyone who works for the pleasure of it, whether he is paid or not. "Once you lose the enjoyment", he continued, "you're not an amateur. At least, that applies to painting, and I suppose it goes for film making, too".

Very few amateurs will agree with him. It is, of course, far too loose a definition. If you have a mind to it, you can riddle it with holes. And yet there is much to be said for the broad outlook behind it. It is the outlook of the man who cannot be bothered over considerations of money when he is working at something he loves doing. If it does yield some financial return, well and good. The return is to be gratefully accepted with no anxious heart-searchings as to whether amateur status has been forfeited.

With many hobbies money bags offer no temptation, but film is an eminently marketable commodity. There are people willing to buy. That is the prime fact which must not be lost sight of when one attempts to thrash out this business of amateur status. A market exists. It will be supplied, and there is no sense in outlawing the supplier. Recognition of this state of affairs has led the BACCC, which numbers exclusively amateur organisations in its membership, to resolve to try to give some guidance on the commercial aspect.

Of course, the Council professes to take an impartial attitude. It expresses no opinion on the merits or demerits of the case. But it deems it important to "consider the problems of this development and, if it should be thought necessary, to approach the matter more realistically than has been the case in recent times". This realistic approach involves giving guidance on such points as "(a) the rates to be paid to amateur film producers when selling individual copies of their prints; (b) the system for assessing royalties—if approved; (c) the extent to which the sales of copies may be permitted without effecting the amateur status of the film in question; (d) the extent to which the sponsorship affects both the film maker and his film; (e) the point at which the amateur, having developed the sale of copies, ceases to be eligible to take part in competitions".

Now however determined your claim to neutrality, you cannot maintain it if you seek to give guidance on the rates to be paid for amateur films. No one in his right mind

considers what assistance he can give towards the prosecution of a course which he believes to be morally wrong. The giving of assistance—unless under duress—can only logically be construed as active approval.

We think the BACCC is right to approve and right to take a realistic attitude. If the situation is squarely faced and acknowledged, at least it may be possible to prevent the amateur film movement from being disrupted by the ridiculous anomalies which exist in—for example—the field of amateur sport. It may well be that it will prove to be quite impracticable to specify rates to be paid for amateur films, for everything depends on the value of the product and the use to be made of it. But recommendations based on data accumulated from transactions which have already taken place should provide a norm.

First, however, the data needs to be accumulated, and the BACCC therefore appeals to amateurs who have sold prints to give details. The Council's constituent bodies are approaching their own respective memberships; A.C.W., representing both lone worker and club, invites your participation. A good response will be to the benefit not only of producer but of future buyer. You never know when you yourself might wish to acquire a copy of an amateur film which particularly appeals to you. Almost every day we are asked if a print of such and such a film, by lone worker or club, can be bought or hired for home showing. And very often, when we pass on the enquiry to the producer, we are asked to suggest a suitable fee. We know, too, that in some cases amateurs have disposed of their work on most disadvantageous terms. Broad guidance—it can be no more than that—is certainly needed.

In passing on details of transactions to the BACCC, *Amateur Cine World* undertakes to disclose neither name of producer nor name or character of film, for such transactions are private affairs which obviously should not become public knowledge. Information about the financial arrangements made for limited sponsorship, sale or hire of films by club or lone worker to individual or commercial organisation will be of great value in this attempt to create some sort of order in what could become a tangled situation.

But don't allow all this talk of finance to mislead you. We know well enough that ninety-nine amateurs out of a hundred very properly engage in film making without any thought whatever of reward. But if the film which you made entirely for the love of it chances to appeal to fellow amateur or group, and you have no objection to making a copy available, it is only sensible to approach the matter realistically so that arriving at any return for expenses involved—but not for the work put into it—is amicably arranged.

If your film is to have real impact,
you need to distinguish between

MOVEMENT AND ACTION

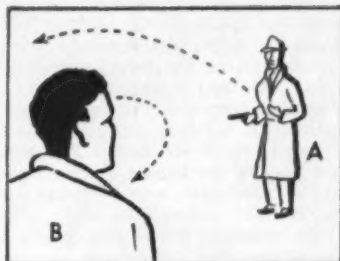
It is a good thing, when thinking about films, to make a conscious effort to separate *movement* from *action*. Action can be thought of as the *thing* that is done, and movement as *how* it is done. It is easy to become pre-occupied with the action and to forget that the movement is itself important; for if, by way of example, we are shown a close-up of some comparatively ordinary activity, like cautiously opening a door, it is desirable that there should be enough distinction about the movement for us to feel that the close-up really is worth while.

To assume that using it will automatically dramatise the opening of the door is to take a lot for granted. Even showing a hand wavering about hesitantly and then grasping the handle may seem only a little ridiculous if the action is an important one and truly a matter of caution rather than indecision. A much better approach might be to show two hands, one holding the door handle quite securely and the other pressing against the door frame, a gentle twist and slow separation easing the door open. But the reason why this way of showing it is better is not simply because it is more realistic (which it undeniably is): it is also very largely because the *movement* is better.

Unexpected Emphasis

In cinema the camera tends to isolate movement, and often to give it unexpected emphasis. Everyone who has used a cine camera must know of the many secondary movements which, unnoticed during shooting, suddenly become important during projection. Often the effects are subtle and valuable, like the movement of trees in the wind, or the rippling of water at the edge of a lake; sometimes, however, they are disastrous.

Nevertheless, although we are quick to



Camera

A is holding up B at the point of a gun. B is still armed and when A attempts to disarm him, a fight starts.



Camera



Camera

This is the kind of dramatic situation which would normally be covered in a series of close shots but here is developed smoothly in a single take.



By CRAWFORD ROBB

notice movement on the screen, we are relatively slow to appreciate it, and we tend to be disturbed if it changes suddenly. At a relatively crude level we are disturbed in much the same way that bad cutting disturbs us: an exaggerated "jumpiness" is created, and generally, although we may not realise it at the time, credibility is strained. The hand wavering in front of the handle, for example: why should it suddenly stop wavering and grasp the handle? Similarly, the angry character who suddenly bursts into laughter: why should he do so?

Camera Amplifies

It is quite possible that sudden decisions and changes of this kind are made every day by everyone; they are not, however, acceptable in cinema. Perhaps it is just that the camera amplifies them, and that in real-life situations enlarged to the same extent we would move more carefully and never be impulsive. I do not, however, believe this is the whole story: I suspect that it goes a good deal deeper, but this limited explanation will have to do for the time being.

The trouble with bad movement and noticeable discontinuity is that it accentuates the lack of motivation, a "why?" appearing every time the continuity is broken. If, however, a break can be eliminated, it is possible to link an astonishing variety of contrasting and normally irreconcilable qualities and attitudes. The two-handed approach to

the door is good primarily because it successfully relates the cautious approach and the final decision.

It is also good—and this is hardly less important—because it is slow: the viewer has plenty of time to follow the full implication of the action without becoming at any point confused. Generally speaking, actions which are fast must be simple, and actions that are complex, slow. The angry character may burst into laughter *almost* at once, but still only provided that his face has changed smoothly from rage to broad heartiness. The viewer follows the transition, and although he may not understand why it has occurred, he will not be prompted to query it.

Control of Expression

The grasping of door handles may be predominantly a director's problem but smooth control of facial expression is certainly the actor's main concern. Film acting involves this control to an exceptional degree, although it is often suggested that an actor need only attempt to *live* the part which he is playing. Certainly, in the normal sense of the term, he should not *act* his part: he should not "project" himself at the camera.

On the other hand, he should be very much more restrained in the *speed* of his movements than he would be in real life; and unfortunately it is in this slowing down of his actions that his lack of confidence may become conspicuous: the eye-lids flicker and there is, perhaps, a nervous break between two consecutive parts of a movement.

The amateur director has, therefore, two sharply contrasting dangers to contend with: he may play his action "straight", without either retarding or shaping the movement; or he may slow down the pace and constrain the movement without due regard for the lack of experience of his players. There are, however, other possibilities through which the accomplished director may relatively easily achieve a positive effect while at the same time making the actor's problems very much easier.

Elaborated Movement

He may build a series of actions, and even what might otherwise become a complete sequence, on a single elaborated movement involving relatively simple actions and very little real acting. Take, for example, a passage containing the following action:

A is holding up B at the point of a pistol. B is still armed and A must disarm him. B realises that this gives him a chance, and as A is removing his gun, a fight does in fact break out. It is easy to imagine this done

(Continued on page 1059)



If action is the thing done and movement the way it is done, Hammersmith C.C. appear to be packing plenty of both into their current production.

Blanche Bates, famous silent actress, makes a strenuous effort to grasp the point made by the director as he rehearses her for a 1918 Hollywood epic. One point that projectionists of today fail to grasp is that films of that era were not shot at a standard speed—all depended on the nature of the scene and the "cadence" of the cameraman.



Screen Those Old Silents at 16 f.p.s.? No!

Youthful programme directors who never saw a silent film before they became students of the cinema tend to believe that there exists a standard "silent speed" of 16 frames per second. Champions of this mythical "silent speed" grow quite heated over the projection of any silent film on a fixed-speed sound projector which runs at 24 frames per second.

The historical fact is that more silent films were intended to be shown at speeds which were much closer to the sound projector's 11 minutes 6½ seconds per reel than the legendary "silent speed" of 16 frames per second which drags the film along at sixteen minutes and forty seconds per reel. In many, many cases, major silent productions were released with instructions that they be projected at speeds faster than current sound speed.

Most silent films were produced by hand-cranked cameras. Each operator prided himself on his own "cadence", believing that regardless of the tempo or the excitement of what he filmed, his hand turned the crank at an unvarying rate with all the precision of a machine. But precise or not, each cameraman's cadence was different from the other's. Moreover, Ince scripts of 1912 to 1914 sometimes carried specific instructions to the cameraman to "crank faster here". How many frames per second was "faster"?

In presenting a silent film one must be sure of one's purpose. Does the exhibitor wish (as he often claims) to show the film as it was seen originally? Or does he wish to present it as its maker intended it to be seen?

If he is seriously reconstructing the conditions of a silent era showing, he should realise that Douglas Fairbank's *Robin Hood*,

The legend that all silent films were made to be shown at 16 f.p.s. is ruthlessly exploded in this informative article which we reprint with grateful acknowledgments to Image, the journal of George Eastman House in New York.

for example, might have been shown in two hours and a half during slack periods of the day or in a little less than two hours during the evening, to squeeze in an extra show.

If he wants to show *Robin Hood* at the speed originally specified in 1922, he will run it at 12 minutes per reel, which is very close to sound speed. (The film will then last two hours and eight minutes.) If it is decided to show it at the arbitrary 16 frames per second, the film will last exactly three hours! And this is the way it is usually shown to film society audiences, painfully limping along at a rate that gets Robin through his adventures a full 52 minutes later than Mr. Fairbanks intended. But running it at sound speed only misses by seven minutes, the original, correct running time.

How does one know at what speed silent films were intended to be run, since they were all obviously filmed at various rates? Silent films were usually released with musical cue sheets supplied in many cases by the producing company itself. As early as 1916, Triangle published special instructions to the projectionist. Here are some samples: "The best effects in *The Captive God* will be had by timing the film to run from 13 to 13½ minutes

to the reel. The two big battle scenes . . . should be speeded up considerably. Following the sub-title 'The Alarm', shoot it through fast".

For *Stranded*: "Time the feature to run 14 minutes to the reel. Only two places in the five reels call for speed. When the little girl falls from the trapeze there is great excitement resulting. Speed it here".

In Douglas Fairbanks *The Halfbreed*, Triangle's Projection Hints specify several scenes where "considerably more speed will help". In the last reel they admonish: "shoot the big fire scenes very fast. The only place where the picture may be slowed down at all is in the church scene".

It was thus taken for granted that early films would not be shown at constant speeds at all.



This scene from *The Prodigal* (1923) may look hammy today but early dramas often get more unwanted laughs than they deserve through being projected at the wrong speed. The three corners of the eternal triangle are occupied here by Violet Hopson, Stewart Rome (the bad tempered one with the rock) and Henry Victor.

The situation was summed up by F. R. Richardson in the *Moving Picture World*, 2nd Dec., 1911: "Speed is of very, very great importance and a comprehension of this fact is absolutely necessary to really fine projection. The operator 'renders' a film, if he is a real operator, exactly as the musician renders a piece of music, in that, within limits, the action of the scene being portrayed depends entirely on his judgment. . . .

"Watch the scene closely and by variation of speed bring out everything there is in it.

No set rule applies. Only the application of brains to the matter of speed can properly render a film. I have often changed speed half a dozen times on one film of 1,000ft."

Unfortunately, the creative operator that Mr. Richardson called for was more often a workman under strict orders from the theatre manager to give a fast or a slow show according to the activity at the box office.

Film makers were aware of the growing tendency to speed up their pictures in projection. They sought to offset the resulting frantic action by having cameramen shoot faster and faster. Thus many films toward the end of the silent period were actually produced with cameras operating faster than sound speed. When such films are projected at 16 frames per second by misguided film societies, the distortion can be enormous.

Correct Speeds

Here are the published correct projection speeds for a number of films of the silent period. The figures in brackets are the times in minutes per 1,000ft. reel of 35mm. or 400ft. reel of 16mm. *Indicates a rate faster than sound speed.

The Americano, 1916 (14), *Male and Female*, 1919 (14), *Dr. Jekyll and Mr. Hyde*, 1920 (12), *Pollyanna*, 1920 (14), *Mollycoddle*, (1920) (14), *The Sheikh*, 1921 (12), *The Three Musketeers*, 1921 (14), *White Oak*, 1921 (12), *Four Horsemen of the Apocalypse*, 1921 (12½), *Impossible Mrs. Bellew*, 1922 (12), *Travelling On*, 1922 (14), *Robin Hood*, 1922 (12), *Blood and Sand*, 1922 (14), *Scaramouche*, 1923 (11*), *The Green Goddess*, 1923 (11*), *Cameo Kirby*, 1923 (12*), *Sherlock Jr.*, 1924 (11*), *Seven Chances*, 1925 (11*), *Sally of the Sawdust*, 1925 (12), *Phantom of the Opera*, 1925 (14), *The Night Cry*, 1925 (11*), *Lady Windermere's Fan*, 1925 (11*), *The Merry Widow*, 1925, (11*), *The Scarlet Letter*, 1926 (11*), *So This Is Paris*, 1926 (11*), *The Divine Woman*, 1927 (11*), *The Student Prince*, 1927 (11*), *The Mysterious Lady*, 1928 (11*), *Four Sons*, 1928 (12).

Examination of thousands of cue sheets for silent films has failed to disclose a single one which indicates that a film should be projected at 16½ minutes per reel or 16 frames per second.

TV Cine Holiday Competition—The Finalists

Several names (and films) familiar to A.C.W. readers appear in the list of award winners in Associated Rediffusion's Cine Holiday Competition. Six of the lucky seven whose pictures are being presented in a fortnightly series of TV programmes, which will also include interviews with the producers, have so far been announced. Most of them have, at some time or another, gained star ratings in the Ten Best Competition.

The series started on 6th January with Dr. Iain Dunna-chi's *Arctic Picnic*. This will be followed on 20th January by John Verney's *A Tooth in Time*, on 3rd February by John Daborn's *Paintbox Holiday*, on 17th February by J. Murray Philipson's *Jawa and Bali*, on 2nd March by Nat Crosby's *Beach Incident* and on 16th March by E. T. Polchill's *Tyrolean Return*.

In each case, Frank Cadman, who has been running the

competition, will interview the producer and introduce a member of the judging panel who will then explain what attracted him to the winning film. The judges are Stanley Reed of the British Film Institute who has done much to encourage amateur film making in schools; Anthony Asquith, the well-known director; Tom Stobart who photographed *The Conquest of Everest*, and Anna Neagle. Miss Neagle will appear in the final programme on 30th March and announce the top prizewinner.

Associated Rediffusion will not disclose at this stage whether the first prize is to go to one of the six films listed above or whether they have another one up their sleeve. Rumour has it, however, that Peter Bowen is likely to pop up on the gala night and, after all, his *Eggs for Breakfast* is still just as good as when it won a Ten Best 'Oscar' in 1949.

Round and About with 8mm.

By DOUBLE RUN

There was a time when 8mm. enthusiasts used ruefully to admit that their gauge was not really suitable for public shows. I myself have often said that the 8mm. filmer must be content with a 4ft. or 5ft. picture and so must not try to show his films in large halls. Yet I have just attended a public show, in a hall that seated two hundred, at which even technically-minded members of the audience were not always able to distinguish the 8mm. films from the 16mm.

The 8mm. projector, a Bolex M8R, was set up at the back of the hall alongside the 16mm. G.B.-Bell & Howell 621. This convenient positioning was possible because the M8R was fitted with a Kern f/1.6 33mm. lens. It was the first time I had seen this long focus lens in action and, like everyone else there, I was most impressed. It produced really first rate picture quality on a 6ft. silver screen and could, I am sure, be used successfully in a larger hall with a larger screen. So there is no longer any excuse for discouraging 8mm. from showing off in public.

Exit Kodak Pan

I am very sorry indeed that the manufacture of 8mm. Kodak Pan film has been discontinued. My favourite black and white stock, it was far less grainy than Super X, and very conveniently shared the speed of Kodachrome (Weston 8). I am certainly going to miss it next summer when I shall have to use Gevaert Micro or Super X, the latter at apertures of f/16 or even smaller (which may very well result in loss of picture quality through diffraction).

Rural surroundings provide a contrast to the dramatic theme of Kingston and District C.C.'s *Three Blasts for Danger*. This 8mm. Kodachrome production about an escaped convict has been filmed by a group of new members, tackling their first story film. Memo. for the wardrobe dept.: Do police constables wear shoes?

Kodak comment: "As the speed of Kodak Pan was identical with Kodachrome film, the majority of 8mm. camera users appear to prefer to use colour film and the small quantity of film required to supply the current demand was impracticable from the production point of view. We do appreciate that in very bright weather the speed of Super X may prove an embarrassment and can only suggest the use of a neutral-density filter under the circumstances".

Leaders and Trailers again

Regular readers may remember that the considerable controversy a few years ago over the exact lengths of leaders and trailers on unexposed film was authoritatively resolved in A.C.W. (Jan. 1951) by the statement that all Kodak 8 mm. camera films were supplied with 3ft. 6in. of leader and 4ft. 6in. of trailer. Everyone heaved a sigh of relief and there the matter rested.

Then last November, I quoted a letter from Mr. Wadsworth in which he suggested that, as the trailer was 1ft. longer than the leader, an extra foot of film should be wound round the take-up spool on the second run through in order to prevent an exposure being made on it. This brought a letter from Kodak to the Editor, in which it was pointed out that "Mr. Wadsworth is wrong about the 3ft. 6in.



leader and 4ft. 6in. trailer; both are 4ft. They have to be equal to avoid loss of pictures on double 8mm. film".

Meanwhile, I had also received a letter from Kodak: "Until quite recently", it read, "all 8mm. films had 4ft. leader and 4ft. trailer, but a recent modification requires that 4ft. 6in. of film be left as leader and 3ft. 6in. of film as trailer". There's something to be said for letting sleeping dogs lie!

8mm. to the Rescue!

I was scripting a story film that the Club was going to make on 16mm., but the location was some distance from my home. As I wanted to plan every camera angle in advance, it looked as though I would have to spend most of my time travelling.

It was then that my 8mm. camera came to the rescue. I went all over the location with it, exposing a few inches here and a few inches there until practically every background in the film had been shot. The resulting film was extremely short and perfectly unintelligible to everyone but myself. Yet not only did I learn from it what I could and could not do, but I also discovered a number of potential snags that I had not considered, such as unwanted factories in the far distance and dazzle from the sun. All this preliminary work saved us from trouble later on.

Holiday Filming

Mr. C. C. Chambers of Grantham has sent me two 50ft. Kodachrome films exposed on holiday. He had bought a new Eumig C3 camera (the model with the built-in meter) just before he went and so had not had time to test it. This was a pity because he had followed the maker's recommended speed setting for Kodachrome ("B") instead of the faster speed "C", as recommended in the A.C.W. Test Report in the Oct. 1953 issue. It is really essential to test new lenses and exposure meters at different film speed ratings in order to be sure of getting the exact results one wants. The emulsion speeds recommended for various films are fairly reliable guides but they need to be confirmed by personal experiment.

However, the exposure errors in Mr. Chamber's film were due not so much to the wrong speed rating being used as to his habit of swinging the camera about from brightly lit areas to darker ones, and trying to adjust the lens aperture to keep the exposure meter needle central in the viewfinder while he was doing so. The result is that the density of the film varied alarmingly. The cure, luckily, is simple: *do not move the camera while you are filming.*

Beginners especially, should regard panning as an extravagant luxury which they cannot really afford. One filmer I met recently tried to justify his fast panning on the grounds that

it was the only way he could cram everything into his film. But who wants to see a film into which everything has been crammed? It is much better to show a lot about a little than a little about a lot.

Admittedly, there are times when panning is legitimate. For example, Mr. Chambers has some fine close shots of a girl riding in on a surf-board and quite justifiably, pans to keep her in the picture. But senseless pans showing meaningless scenic views merely spoil the film.

Mr. Chambers himself sums up the lesson the films have taught him in the words, "Panning is out!" This is going to make a big difference to his future work, because otherwise the films I saw were most attractive.

So Long as it's the Last Trump

Grosvenor Film Productions of Bath, who must be one of the few clubs in the country to have used 9.5mm. for all their club productions, tell me they are changing over to 8mm. Kodachrome. This group seem to model themselves on the professionals even more closely than the rest of us, and I wonder whether a certain pretentiousness that mars some of their films is not going to appear rather odd on 8mm.

For example, one of their 9.5mm. colour films had a special credit title announcing that it was filmed by the "Grovocolour process". This process turned out to be the same as other 9.5mm. Kodachrome that I had seen, except that it was out of focus. Another epic, described as a "Study in Homicide" was filmed in "Excelvision" (or something equally grand). This sort of ballyhoo encourages the audience to giggle when the film it heralds shows them a "policeman" with a button missing in a "police car" conspicuously displaying an A.A. badge.

However, another of their films, *Johnny Ringo*, was simply described as "an experimental Western . . . an example of cutting, editing and montage, using stock library shots and live shots". As such, it offered good entertainment and I thoroughly enjoyed it. The modest approach is usually the wisest.

Halos All Round

If you saw that Swiss film, *Heidi*, you probably noticed that practically every shot of the child on the mountains was back-lit (i.e., the sun was shining down on her from behind). The resulting sequences were not only extremely attractive to watch but—far more important from the director's point of view—they vividly communicated the magic world of the child. Her love of the mountains was expressed by the photography just as much as by her acting.

This is the sort of opportunity that amateurs tend to neglect. Too often we set up the camera in front of the actors and shoot away, not bothering very much about the position of



the sun, so long as it is not shining directly into the lens. Yet careful lighting can greatly add to the enjoyment of even the most uncritical audience, and back-lighting, especially, can change the simplest shot of a laughing child into something really memorable.

The two frames on this page both come from black and white films, but against-the-light close-ups can come out very well on Kodachrome too. A good plan with colour film is to reduce the background to as small an area as possible, and expose for the face. But if it is a mid-shot that you are taking, in which everything except your subject is brightly lit, you would do best to expose for the large bright areas and let the face—which will hardly be seen—come out rather dark (but when possible, you should lighten it with a reflector).

Exposure is always rather tricky with back-lighting so it is worth while using up a few feet of film on tests. You are almost certain to have some failures but, providing you shield the lens from the direct rays of the sun, you are equally certain to secure some delightful shots.

Postbag

Mrs. Edna Wardell of 49 Moilliett Street, Winson Green, Birmingham, 18, asks if any readers have any 8mm. films they could give, loan or sell cheaply to her "for hospital and free shows".

Miss Barbara Hamer, of Leeds, asked recently whether she should change the gate



This frame enlargement from Holiday for a Hundred illustrates the kind of back lighting which can safely be used with colour film. The picture below, from The Bird Book again features back lighting but in this case the large dark areas would make the subject unsuitable for colour.

of her projector. All of her 8mm. Kodachrome films were marred by "splotches" in the emulsion which she had attributed to uneven drying during processing, but which her dealer said could be caused by condensation. That his solution was the right one was indicated by the fact that minute beads of moisture collected on the gate.

Her projector is a 1951 Specto, and I suggested she got in touch with the manufacturers, because if the trouble lay with the machine, I was sure they would put it right at once. Now, Miss Hamer tells me, she has been sent a complete new lens carrier. Specto told her that they had found that the condensation trouble did occur in some, but by no means all, cases, "apparently due to the moisture content of the film when received from processing". And they added: "We very much regret that you did not let us know that this phenomenon was occurring so that we could have offered to replace the gate for you. Had the fault occurred in each case, we should, of course, have immediately got in touch with the projector owners".

Mr. Claude Mee of Surbiton wants to know where he can obtain some fading solution. His dealer seemed to think it was unobtainable. Luckily, it is not. Messrs. Cinephoto of Salford, Manchester, sell their own brand at 3s. 6d. per 4 oz. bottle, which can be used again and again.

I am grateful to many correspondents, including one from Nigeria, who pointed out that the Specto gate *can* be opened without affecting the framing control if it is pressed down against the spring after the claw has been withdrawn. This useful tip had not occurred to me. I suggest it be mentioned in the instruction book. It would do much to add to the conscientious projectionist's peace of mind—for the projector gate *ought* to be cleaned after every reel of film, but few of us would do so if it involved re-framing the picture each time.

Tail-piece

I was showing a programme of my own and Club films to a local camera club and had included a very simple 4-minute film made entirely by children as part of their work in film appreciation (it was the one I mentioned in the Oct. 1955 A.C.W.). I thought it was quite a good effort—although perhaps it was not fair to include it in the same programme as our latest Club epic—and then someone got up to thank me for the show. He said it had been an enjoyable evening, but there was one film which he had enjoyed much more than the others. Yes, you've guessed it—it was the one made by children!

This is the second of a new series of articles (the first appeared last month) designed to put the novice in the picture. Based as it is on the queries handled by our Enquiry Bureau, it gets down to cases with practical advice on the problems most commonly met with in movie making.

Two Methods of Exposure

The simple exposure table published last month and the equivalents supplied with your film or engraved on your camera give good, consistent exposures on most types of subject under most conditions. But to get perfect results every time with all subjects under all conditions, you need a photo-electric exposure meter which records the light scientifically.

There are two types of meter: one indicates the incident light falling on the subject (the Highlight method) and the other the total light reflected from the subject. The Highlight method is to be preferred because it ensures the perfect matching from shot to shot of the lightest part of the picture—generally people's faces. Shot matching—that is, even density in succeeding scenes—is very important to the smooth flow of a film. If in one shot a face is light and in the next one it is dark, the effect is disturbing.

Other ways of securing shot matching are available to the experienced movie maker, but for all that this is the best—and the easiest for the beginner. Further, it is easier to take a highlight reading than the other kind. You merely hold the meter near the subject and point it at the camera. (With the other meter you point it at the subject.) You then get a direct reading that takes into account the direction of the light. The only difficulties arise with back lighting (light coming from behind the subject) and with distant shots of subjects on which the light cannot be measured. In these cases some estimation becomes necessary.

It Can't Think for You

However, there are far more meters that measure the total light reflected from the subject than there are Highlight meters. This is largely because the first are also used in still monochrome photography — and there are many more still workers than movie makers. Properly used, they will give just as good results as the highlight meter. Their construction and the principle on which they operate are no less accurate. Thousands of amateur cinematographers use them with full success—but that full success is only obtained by interpreting the readings given. No meter can think for you.

You will find that the exposure indicated varies quite considerably when the reflected



The Duke of Edinburgh came along to see us shoot our first film! That, surely, is something for these young beginners to boast about. They are members of the Christchurch United Club's film unit. The occasion: the opening of a new boys' club at Brixton. B.B.C. television cameras were in attendance, and for half an hour showed activities of 'Men in the Making', those activities including film production as well as athletics and similar youth club undertakings.

Beginners, Please!

light meter is tilted. This is because it has a large acceptance angle (larger than that of your camera lens) and takes in the sky unless you tilt it downwards quite a bit—and the sky, being much brighter than ground, has a considerable effect on the reading. Only practice will determine the correct angle at which to hold the meter; the best general rule of thumb is to take a reading halfway between camera and subject, and to tilt the meter 15° downwards.

The technique in using any photo-electric meter is to set it for the speed of the film in use, then set the shutter speed (from 1/25 to 1/35 sec. for most cine cameras, but 1/50 for a few), after which it reads directly the exposure needed in the form of the f/No. at which to set the lens. But it cannot be too strongly emphasised that there are still three factors that you must consider: Calibration, Setting, and Interpretation.

Calibration. Unless yours is a brand new meter, and tables of film speeds and meter settings are supplied with it, you should compare its reading against another meter known to give satisfactory results. Any dealer will allow you to do this when you buy a second-hand meter. You simply set up the

two meters side by side, pointing at the same stock type of subject, and compare their readings. It does not particularly matter if they disagree, so long as you decide upon a setting to compensate for the difference.

Setting. Individual requirements vary, and opinions on ideal exposure vary a lot. The man with an old 8mm. projector needs a more fully exposed film than he who uses a powerful 16mm. machine which will be kinder to a darker, richer image. So you must make some allowances: roughly, give half a stop more exposure than the recommended setting if you need a "thin" film, and half a stop less if you have a powerful 9.5mm. or 16mm. machine for the frame area of 9.5mm. and 16mm. is greater than that of 8mm. Any tests of this sort should consist of only a few frames, exposed at intervals of half a stop and, of course, carefully listed so that you can readily recognise the setting you like best. By the way, a very old lens may have some play in the iris setting, so to eliminate possible setting error, always set the lens aperture from the same end of the scale.

Interpretation. This matters most with the reflected light technique (see above). The ideal, and very simple, method of checking the calibration, setting and interpretation of your meter in one operation is to use it on an average subject in full direct sunlight: the exposure for this with Kodachrome is $f/8$, and if your meter, in your normal way of handling it, gives this, then you know you are on the mark.

Difficult Subjects

Most of the troubles experienced from difficult subjects melt away if you can remember that you cannot get good results if different parts of a subject demand exposure differences of more than 3 stops with monochrome and 2 stops with colour. For example, if you are filming in colour a bright garden through an archway in shadow, the garden will need $f/8$ and the arch will need $f/4$. You could just get away with it by compromising

and filming at $f/5.6$; but the garden would look pale and washed out and the arch too dark.

The correct technique is to make the more important part of the subject occupy more than three-quarters of the frame area, and expose for it, leaving the rest to take care of itself: so you would only include a very little of the arch and film at $f/8$ —remembering that the arch would be two stops under-exposed and that therefore it would be very dark.

Another type of difficult subject is a very bright detail in a dark surround—perhaps a small waterfall against black rocks. The meter will see mainly rocky blackness and will ask for too large an aperture, with the result that the waterfall itself will be much over-exposed, becoming a mere white blur. The same cure applies: film very close so that mainly water is included; and for the establishing shot, film from further away than usual, so that you include more background, and let the rock look as black as it likes.

Full Shadow Detail

Back-lit subjects are, in general, given the same exposure as if the back-lighting were not there: for example, a back-lit mid-shot in a street with sun shining towards camera would be given the same exposure as for the "cloudy, bright" setting. This ensures full shadow detail. You will also get an over-exposed rim of light around the subject, but this is accepted as a convention. See that the back light does not strike into the lens: the shadow from the lens hood should completely cover the front glass of the lens.

When you move the camera during a shot, you must take care not to run into the exposure problem explained above by moving from a bright to a dark subject (e.g., panning from sunny to shady side of a road, or tilting from the dark base to the bright upper parts of a building). More serious a trouble in moving the camera, however, is the loss in picture quality due to unsteadiness. Unless the movement is

really very slow indeed, each film frame is blurred and the consequent loss of sharpness throughout the series of frames impairs the quality, particularly on 8mm. But there is one important exception to this: you can pan at any speed you like to follow a moving subject, so long as you hold this subject steadily at or near frame centre, when it will reproduce as satisfactorily sharp against the very blurred background.



Many young film makers are fortunate in being able to gain valuable experience with a school film production group, an increasing number of schools now running such groups as an aid to film appreciation. One of the most successful is King's College Film Society, here seen at work.

Panning is the most useful and common type of camera movement. The term is used for any shot in which the camera is swung in approximately the horizontal plane. Since, as explained above, it is imperative *either* to swing very slowly or to follow accurately the moving subject, some practice is necessary. Train an empty camera on a child running around and try to keep him in the centre of the viewfinder all the time. If he gets ahead and you have to keep increasing speed to catch him up he will appear on the screen to swim forwards and backwards. (You may have noticed that the professional occasionally errs in this matter in racing shots.)

Gaining Confidence

Film is expensive and many subjects are

unrepeatable, so most cameramen are naturally anxious to acquire as early as possible assurance that every shot they take will turn out well. A few people enter the hobby with considerable technical experience, but most beginners will most quickly attain this confidence by: choosing apparatus advised by their dealer as the most reliable, both in itself and in the film processing service available for it; sticking to not more than two types of film emulsion, one black and white and one colour; comparing results with a friend, preferably, though not necessarily, more experienced than yourself. For example, you can best get a direct comparison of such things as steadiness, brightness and focus by running both your film and a friend's, first on your projector and then on his.

One Year Practitioner

By F. A. Mansbridge

May a still photographer describe his conversion? A year ago we were presented with an 8mm. outfit—the whole caboodle: single speed with fixed focus $f/2.7$ lens, exposure meter, projector, screen, splicer, bottle of cement and a Kodachrome film. An expert friend gave us expert advice—even if the scenes of him playing expertly with the children did seem rather long drawn out—and the first films we took pleased hugely. Snow scenes, summer holidays, a visit to the circus . . . we ground away at them all, and rapidly becoming confirmed cine addicts, we decided we just had to have a more versatile camera.

So I traded in our old single-speed model and an Exakta still camera—I also sold a lawnmower and a bicycle—and now we have a Bolex C8. I was a little dashed when my wife said she couldn't see as great an improvement as I professed to see in our pictures, but wives are like that. The definition of the $f/2.5$ Yvar lens is superb.

I exposed a test strip of single shots, mostly close-ups of flowers, and it would seem that the detail recorded by the modern top-class lens is limited only by the resolution powers of the film. These single shots can be projected very pleasingly as "stills". A heat-screen of some sort has to be fitted to the projector and this limits the size of the picture to about 10in. \times 8in. in order to get a satisfactory degree of brightness.

Economical Colour Photography!

I was quoted £3-£4 for a pukka screen of heat-resistant glass but managed to make a quite effective one by piercing the thin inner lid of an Ovaltine tin with dozens of tiny holes. With exposures costing approximately twelve shots a penny this form of colour photography is quite economical!

I find it advisable to operate the release of the C8 with the forefinger of the right hand. Using the thumb, which at least in my case seemed more natural, often resulted in my

fingers inadvertently altering the focus, especially when sweeping round to follow a moving subject such as a surf-rider. When I was using the cheaper camera I made a longish lens hood of cardboard for it as a protection against spray; and a collision with my young son in the sea, when the lid of the camera came open and two feet of the best were fogged, decided me henceforth to keep a slip of Sellotape over the door-catch.

Combine It With a C.U.

Among the things I have learnt is that when one feels one *must* take pan shots of scenery on 8mm. it is a good idea to combine them with a close-up, such as the family walking down to the beach, the pan thus taking in a sweep of scenery with an additional point of interest in the foreground. In saying this, I know I am reiterating a most elementary precept, but one still does see far too many long fuzzy pan sequences. I sometimes use a shooting-stick in order to secure steadiness, the stick, with one's legs, forming a tripod.

And if a novice might, with deference, make a further suggestion, I would say that the way to get life into one's pictures is to plant oneself, with camera, right in the middle of the action: get in the way of the surf-rider, stand in the path of the oncoming toboggan, shoot the high-diver from alongside the hole he makes in the water, take the charging rhino from between his front legs—after all our films will survive us as an epitaph!

Before possessing a cine camera I was fortunate in being able to study a lot of back numbers of *A.C.W.* and so I learned many tips and wheezes which have proved far more helpful than anything I have seen in instruction manuals. One also learns a lot from seeing the *Ten Best*. *Holiday Boy* seemed to me a model of good presentation. And it showed that holiday films have as good a chance as any in competitions so—who knows?—we might some day have a try at the *Ten Best*!

Not Enough Room to Film at Home?

Then just remove the door!

1st December. If you saw me standing in the road filming with my 16mm. Kinecam turned on its side, you might think I was experimenting with a substandard version of VistaVision. For that is what I have been doing for several days past. In fact, the explanation is comparatively simple and, now that it is too late for you to do anything about it yourself for this Christmas, I'll pass on a good idea for you to copy next year.

Producing greeting cards that are personal and at the same time novel is a problem, so I gladly stole an idea from Alf Bartlett who sent me from Australia a card with a Christmas tree printed on the cover. The branches supported little cut-out squares, punched right through the card, each of which frames a full colour transparency shot of a member of the family. These were actually single 16mm. frames of Kodachrome, set upright behind each hole, and held in place with a small piece of clear cellulose adhesive tape. Held up to the light, the card gives a very pretty effect.

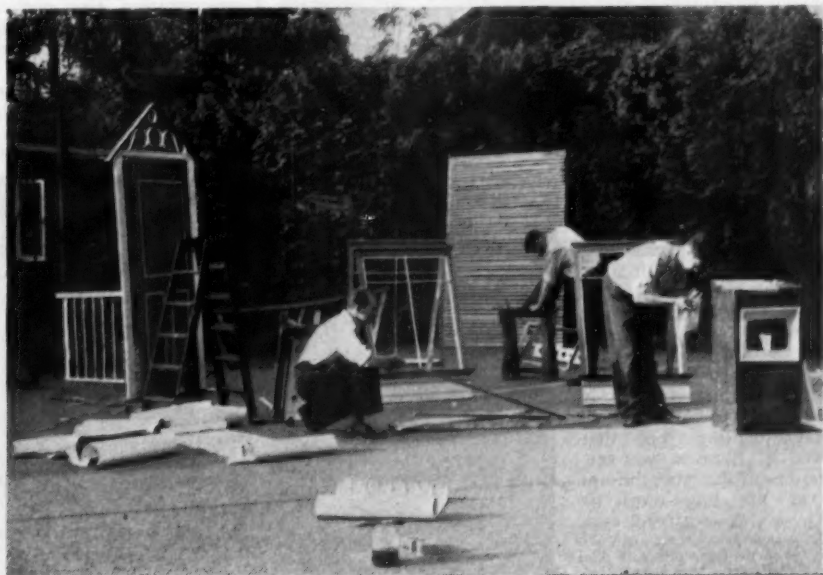
I made up a specially constructed die to punch the holes in my cards, using an old

address stamping machine that was once used to impress notepaper. Making the die took quite a while, but far less time, I dare say, than it would have taken to cut out each individual square by hand.

4th December. The current series of "Universe" programmes on TV provided a good tip for titling that I put into effect this evening. They used the same fount of letters twice for a single title but, by moving the camera back between exposures, they got two sizes of lettering for the price of one. Furthermore, under-exposing the single word "Universe" slightly makes a grey background to the more important wording in bright white.

I tried out this idea this evening, using the single word "Fashion" behind the subtitles splitting up shots of a mannequin parade that we recently filmed. If they look half as effective as the TV titles, I shall be well pleased.

6th December. Go over to Rory's unexpectedly to return a programme of films that he had kindly lent me and wonder, as I ring his bell, if I shall get another good gadget from



The modern architect not going in for the decor to be expected in a pixelated home, the Grasshopper Group had to build their own sets for their 16mm. s.o.f. Kodachrome comedy, *Bride and Groom*. And an impressive job they have made of them. They've even built their own TV cabinet. Doors and windows are designed to stand or hang in space to accord with the stylised action.

him. But, as they were in the throes of filming as I arrived, there was a long delay before the front door was opened. There was quite a sigh of relief from Sheila when she saw it was not the vicar but a fellow fanatic, because their home was a complete shambles, with furniture in the hall, in the kitchen and half way up the stairs.

Sheila is very good about all this, but she told me during the evening that she looks forward to getting the home straightened up after about a week of concentrated filming! Meanwhile, Rory was precariously balanced on top of the sideboard—placed in the hall—with one leg of the tripod on the mantelpiece, one on the sideboard itself and a third on a pile of directories placed on the window ledge.

Even then, he couldn't quite get the shot he wanted and was worried lest the open door through which he was filming might just "tip" into the picture. So we unscrewed the hinges and lifted it clear, just to be sure. In my home, most of the doors are on rising butt hinges and so can be lifted clear whenever such shots are in the offing. It is surprising how much easier it is to take shots in small rooms, such as the kitchen or bathroom, if the door has been removed.

Bridging the Gap

7th December. Writing of kitchens recalls the little problem that faced me a few weeks back when editing a road safety film. I had a shot of a boy leaving school and another shot of him arriving at the back door of his home. This was taken from inside the house, with his mother in left foreground preparing a meal at the kitchen table. When I had edited the film, these two shots were consecutive, for I had been given nothing to bridge the time lapse.

As edited, the sequence was far from clear, and I thought it likely that an audience might think it was the school's cook rather than the mother in his home. So I tried inserting a left-over shot of a radio speaker—one that had been taken five years earlier for an entirely different film—between the two scenes. The trick worked perfectly first time!

Not only did the extra shot effectively bridge the time lag of the boy's journey home, it also strengthened the weak direction of the shot that followed it. Because, you see, the mother at the table did not look at the boy until he

was several paces into the room whereas, in real life, surely any woman would look up as the scullery door was opened. Further the radio shot allowed one to assume that possibly the sound of him entering was covered by the broadcast music.

Which leads me to a point of direction. If you are trying your hand at this job for the first time, do try to put yourself in each character's place in turn and decide for yourself exactly what his individual reactions would be to the given circumstances. Actors can be remarkably wooden unless you give them little bits of incidental "business" to cover their appearances on the screen until the main action of each shot takes place.

Behind the Counter

12th December. Drop into a well-known dealer's to-day for a chat with the chap behind the counter. Thought Monday would be a good time to catch him without too big a crowd of Christmas shoppers in the place. But it seems I need not have bothered. His place has taken on the usual extra staff to cope with the anticipated seasonal rush—but said rush has not been forthcoming this year. "Money" he tells me, "is tighter this year than at any time since the war". On one day last week they only had as many customers in the place as there were assistants.

Yet I refuse to shed crocodile tears for dealers because I still think that, by and large, they are unimaginative and that their staffs are insufficiently trained to answer technical enquiries from the public. Be that as it may, of one thing I am certain. This particular dealer's window, and that of many London dealers, is static and stodgy. The money is being spent again this year but look at the enormous crowds in Regent Street and judge for yourself which class of trader is benefiting the most.



How they did it twenty years ago. Then the mechanics of film making were such that filming in the home presented difficulties. If a fairly large room was required, it was easiest in the long run to do as Wimbledon C.C. did and build your own set.

Invitation to the Mayor

23rd December. Sooner or later, somebody in your club is going to propose that the local Mayor be invited to attend your annual dinner or film show. Here is what may be expected of you.

First the invitation. Request the honour of his company, addressing the envelope:

The Worshipful the Mayor of Blank,
Alderman/Councillor XYZ,

Commence your letter: "Dear Mr. Mayor". In most cases the Mayor's secretary will reply, enclosing a form to be filled up which contains simple questions to assist in the making of the necessary arrangements at the Town Hall. What time do you wish the Mayor to arrive? Give a precise time to the minute. If you wish the Mayor to speak, what is the subject or toast? Do you wish the Mayoress to accompany him? What type of dress is to be worn. Give the names of any persons to be presented and the time for his car to return to collect his party.

On arrival, if your President and his wife are receiving guests, some other officer of the society should be detailed to escort the Mayor and Mayoress to their places where, if it is a dinner, they should be announced by the toastmaster. Cocktails should be immediately forthcoming for the Mayor's party.

Order of Precedence

The Mayor and Mayoress, together with the chairman and his wife should enter last, after being duly announced as "His Worship the Mayor of Blank and the Mayoress". Note that "*the Lady Mayoress*" is *not* correct (unless she accompanies a Lord Mayor); she is correctly addressed as Madam Mayoress. Except when Royalty or the Lord Lieutenant of the County are present, the Mayor should precede everyone, being the first citizen of his borough, yet it is customary to waive this courtesy in the case of his host and hostess.

It is considered correct for some member to be with the Mayor throughout the evening. The Mayor sits on the immediate right of the Chairman (of either sex), and usually the Mayoress is on his right, unless a distinguished guest is placed between them.

When the Mayor is ready to leave, someone should check that the official car has arrived. The chairman and his wife should accompany

the Mayor and Mayoress to the door of their car and not just to the entrance hall.

Finally, remember that the presentation of a bouquet to the Mayoress on arrival, or at the dinner, is always greatly appreciated, but if funds are low, a simple wristlet of elastic covered with silk, to which two or three flowers have been attached, is equally acceptable.

27th December. Still a holiday, so have another editing session on an old film that I have been preparing spasmodically over a period of years. Some fine day, I'll even project it for somebody else to have a look at it. Meanwhile, I clear up a common failing of amateur productions.

I expect you have seen the too slow fade many, many times. The sort of thing that goes on for five seconds, instead of one and half.



The commissionaire steps from the A.C.W. Ten Best posters to join leading members of the Kingston and District A.C.S. in a curtain call after their very successful presentation.

Or even one, come to that. My film began like that after the credit titles, so I decided on a bold course of action.

Immediately after the titles, I spliced eight frames of matt black film and then joined the opening shot directly to this, leaving on only the last twenty-four frames of the fade. At worst, some of my audience may think that some other clot has damaged half my fade for me. Most people couldn't care less, anyway, and, at best, I have removed one more spot of agony from a film of mine.

To be purely objective, I would say that it has strengthened the opening shot of my film by fifty per cent and I have learnt a trick I shall repeat wherever necessary in the future.

Never Mind What They Say!

In a talk to the Amateur Cine Club of Johannesburg, Hollywood cameraman Charles Rosher, who is also president of the Cinema Camera Club of California, offered amateurs some forthright advice. Sample quotes: Always try to do something they tell you not to do—and see what beautiful results you get! When in doubt, shoot at five-six!

Getting It in THE RIGHT PERSPECTIVE

By SOUND TRACK

Under normal taking and projecting conditions (see table below), you must sit half-way.

Gauge	Focal length of	
	Camera lens	Projector lens
8mm. ...	12½mm. = ½ in.	one inch
9.5mm. ...	20mm.	40mm.
16mm. ...	25mm. = 1 in.	two inch

between projector and screen in order to see the picture in correct perspective. You can easily check this slightly dogmatic statement by looking at the projected picture through your camera viewfinder: when it fits exactly you are seeing it in correct perspective.

This correct viewing distance can be expressed as a formula: if T feet is the throw, that is, distance from projection lens to screen, and if V feet is the viewing distance, from your eye to the screen, then for correct perspective viewing:

$$\frac{V}{T} = \frac{\text{camera lens focal length}}{\text{projector lens focal length}}$$

= 1/2 in the cases given in the table,

so V = ½ T.

The viewing distance, in other words, is half the throw. Users of 9.5mm. often have 20mm. camera lenses with 32mm. projector lenses, in which case V=20/32 times T, so the correct point is five-eighths of the distance from screen to projector. Another 9.5mm. example: a film taken with a 20mm. camera lens may be shown with a 2in. projector lens. Here V=20/50 times T, so to be correct for perspective you should sit only two-fifths of the way from screen to projector. And here, I think, is where other considerations intervene quite considerably—namely, custom and convenience.

Custom tends to place us, at least as we leave childhood, at the back rather than at the front of the cinema. For this reason we are accustomed to seeing the screen on the small side and with a constant perspective error. Hence, as you are sure to find if you will try the experiment, a move forward into the front third of the cinema gives you the double shock of a very large image and rather exaggerated movement and gesture. For if you move twice as close to the screen, then it naturally seems twice as wide and so a person crossing it seems



Fig. 1.

to cover twice the distance in the same time.

Convenience applies more to the home than to cinemas: in practice one tries to place one row only of seats in the home cinema and these are usually near the projector. Even under the normal conditions quoted in the table, you seldom find the home audience sitting in the correct place. Probably they are influenced by a deep-rooted determination not to be "too near".

I have included Fig. 1 as an illustration of what these remarks about correct perspective mean in practice. The picture will strike you as being in exaggerated perspective: not only is the offside front wheel disproportionately large and near, but the verticals lean a little—at the left side the window frames are truly vertical, but at the right side they decidedly lean outwards, indicating a wide-angle effect and low viewpoint.

Effect of Wide-Angle Lens

This exaggerated perspective can be removed by viewing the photograph from the correct distance, which is 4 inches. If you concentrate on the top of the offside wheel as you move the picture from four to say twenty-four inches from your eye, you will readily see how the perspective changes from exaggerated to normal.

The effect of using a wide-angle lens in the camera is simply that you should sit proportionately nearer the screen. Sometimes, of course, the wide angle lens, and the correspondingly exaggerated perspective resulting from taking the camera that much nearer a given subject, is used deliberately for effect. Where it is *not* used deliberately but is a necessity in a new process, such as Cinema-Scope, then you should certainly sit that much

nearer the screen if you want the true perspective as seen from the camera position.

In this connection I think I am right in saying that the correct spot for Cinerama is the centre of row H. In most cinemas the projector lenses were changed for lenses of shorter focal length when the wide screen processes came in, so the ratios are in practice little altered, and this usually applies also to CinemaScope.

Some people feel that this business of perspective matters little and the effects are only slightly noticeable. But this is simply a matter of perception, and with background knowledge and care in observation perception of perspective increases and correspondingly you gain a further detail of artistic appreciation.

SOMETHING DEEP IN HUMAN NATURE

A near relation to perspective is image shape, by which I mean more the general pattern of lines and masses than the full field of composition. Presumably, something deeply rooted in human nature makes us all very sensitive to the concept *vertical*, as opposed to *horizontal*, and it is a factor employed quite extensively by designers.

Women with fuller figures are urged to avoid dresses with horizontal lines. If you

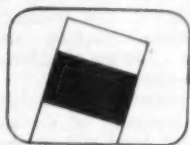


Fig. 2.

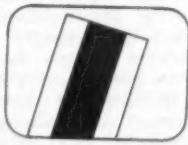


Fig. 3.

look at a display of Penguin books, you will be quite put to it to realise that those with the single bar running vertically are not thinner than those on which it runs horizontally. Figs. 2 and 3 illustrate this same concept that the vertical line looks slimmer. They also give a lesson about the size of the image in relation to the full picture area: such effects as these are most clearly shown if the image is *not too large* in relation to total picture size. The reason is that the boundary of the picture is subconsciously taken as a constant, and the nearness to this boundary affords a correction to any other impression such as comparative slimmess.

This principle can be applied to titling, where lettering if made too large and without adequate margins positively looks smaller because it proclaims its relationship to the picture size.

FRAGMENTS FROM THE TOY BOX

For the man who does a conscientious annual overhaul of his projector, and for others interested, I draw attention to a couple of points that normally receive little notice, namely tired emulsions and the full test

technique with loop films.

Tired emulsions must have been met by most cinematographers after a few years in the game, during which they have occasionally had to show either very decrepit films from unknown sources, or fragments that have escaped the wastepaper basket only to turn up, via a toy-box, battered but just showable and vaguely intriguing. In such cases a rather laboured noise usually comes from the projector intermittent, reminiscent of that caused by a very green print. Examination will probably show that the force needed to pull the film through the gate channel is several times normal, while there are large emulsion corns on the guides.

What has happened is that persistent dampness or the presence of some chemical has softened the emulsion and although several rewindings in a dry atmosphere may help, such tired emulsions remain, in my experience, tired. One can only stop frequently, and thoroughly clean the gate guides.

Loop Films

On the subject of loop films, which are useful for checking a projector against any tendency to scratch, I would make several points. Firstly, the loop should pass over the spool arms; otherwise the full film path is not checked. Usually this can be done by using empty spools, and removing the driving belts.

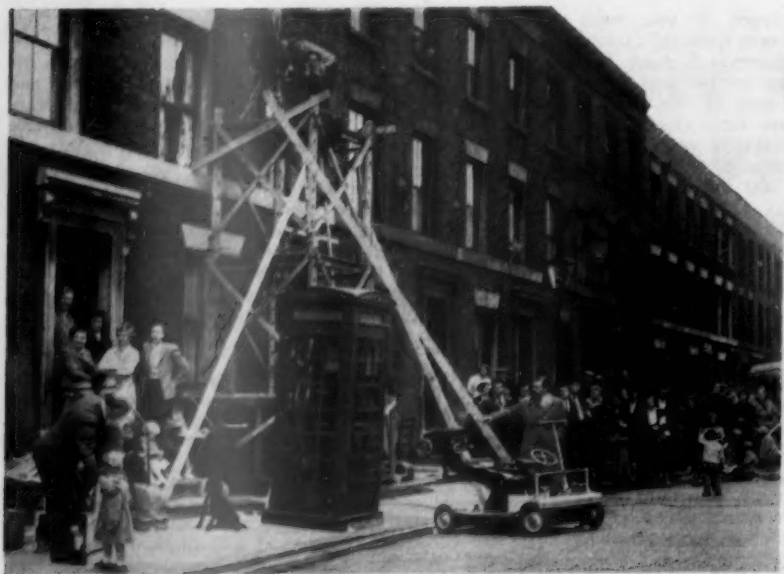
Secondly, some tension should be applied at the take-up because the offending scratch source might, for example, be the failure of a sprung idler, and the lost spring would only be noticed under full take-up tension. Thirdly, the loop should be run with emulsion in and emulsion out. Fourthly, the full film path should be examined afterwards as well as the film. Fifthly, in examining the film, a magnifier and oblique light should be used to detect incipient base side scratches.

This may seem a bit elaborate, but the full technique is very useful, both in helping a friend with a recently acquired second-hand machine, and also in providing evidence to refute any unjust charge that one's own machine has done any scratching.

Will It Lead to New Design ?

The new polyester photographic film base, Cronar—made by Du Pont—continues to make news. Three of the many virtues claimed for it are optical clarity, unusual resistance to wear and tear and low moisture sensitivity. It will be marketed in 4-mil. thickness. (Thickness of standard cine film is 5½ mil.).

Plans for 16mm. development are proceeding. More film on the spool, reduced storage space, smaller reels, longer lasting . . . these are some of the properties which, it is claimed, could lead to more compact cameras and projectors if Cronar becomes sufficiently widely used.



Film Set

You can't find
complete str... eel



I asked for it, of course; but I hardly expected to have to eat my words so quickly. No sooner had my comment that 1955 was seeping out in a cinematic drizzle passed into the printers' hands than five enjoyable features were shown to the Press and trade in a single day! And there has been such a flood of worthwhile films since then that it will be difficult to squeeze even the best into this space.

Pride of place must go to *Richard III*, easily the best of Sir Laurence Olivier's three Shakespearean films. Perhaps its greatest strength is in the acting, which is nothing less than magnificent. I cannot recall one unsatisfactory player in the entire cast.

Olivier himself repeats the brilliant interpretation he gave in his production at the New Theatre several years ago; here his soliloquies are boldly addressed straight into the camera lens, a daring technique but a completely successful one. As for Gielgud, Richardson, Clunes, Pamela Brown, Claire Bloom and the rest of this glittering cast, it would be unfair to single out any for individual comment. Olivier has wrung the best from principals and bit players alike.

Probing Camera

His direction has yet to reach the heights of his acting, though it is firmer than ever before. The influence of Mankiewicz's *Julius Caesar* is apparent. The distracting ingenuities of *Henry V* and the gulf between audience and players in *Hamlet* are gone. In *Richard III* Olivier has come closer to his actors and thus closer to the play.

The screen is still occasionally treated as a

stage—although few men of the theatre have brought such a sense of depth from stage to screen. But the camera has a new intimacy with its subjects, restlessly tracking and panning to keep them in close-up, following every gesture, every expression.

Richard III never achieves quite the physical or psychological urgency of *Caesar*, despite its superiority in the level of performances. But *Caesar* is fundamentally a tidier play. It is a measure of Olivier's success that the 170 minutes or so of *Richard III* are continually exciting and engrossing.

Otto Heller's camerawork (VistaVision and Technicolor) is a triumph. Compositions and colours are equally firmly controlled among the deliberately artificial London scenes and the final, more natural battle sequences.

Individual Use of Colour

Altogether, this has been quite a month for Heller, for his camerawork has distinguished the two most outstanding productions to come from British studios for a long time. His use of Technicolor in *The Ladykillers* is even more individual than in *Richard III*, and matches exactly the style of this bizarre comedy.

Here is another credit list to make cinema-goers lick their lips. *The Ladykillers* is directed by Alexander Mackendrick from a story and screenplay by William Rose. And in case you haven't seen the delicious posters, it stars Alec Guinness, Herbert Lom, Peter Sellers, Danny Green, Katie Johnson, Frankie Howerd and Jack Warner.

This is quite the most ruthless comedy since *Kind Hearts and Coronets*. If you're

Settings Right on Your Doorstep

ir... and suitable locations? Take a tip from the professional: he can build a house or
r... set in the studio, yet often he will go out of doors for the real thing

By **DEREK HILL**



A terrace of small houses would be easy enough to build in the studio—just a facade of house fronts, with nothing behind them—yet for the comedy-thriller, *The Ladykillers*, Ealing Studios moved to Frederica Street in North London. The large picture shows the specially erected camera rostrum from which Alexander Mackendrick called his directions. The second picture, too (of the Professor (Alec Guinness) as solitary mourner of the Major who has met an untimely end) suggests a real location rather than back projection. The house (third picture) almost certainly was studio-built, since there would not have been room in the real thing for all the paraphernalia of production—but the amateur has to find space only for his tripod.

wondering how a film that ends with a series of murders and a desperate fight between a maniac and a professional killer can be classified as a comedy, let the censor's "U" certificate reassure you.

Five assorted criminals, posing with splendid incongruity as an amateur string

Up in the air... lights as well as camera and microphone are elevated for this scene from *Trial* in which Robert Middleton as the jailor threatens to shoot into a lynching mob moving on the prison. With him is Glenn Ford as the attorney who defends a youth unjustly accused of murder.



quintet, plan an armed robbery involving the unwitting service of a frail old lavender-and-lace lady in her seventies. Innocence triumphs, naturally; but go and find out how for yourself.

Mackendrick has created a self-contained world of superb eccentrics for *The Ladykillers*—a world no less disconcerting for the fact that the locations suggest it exists within a stone's throw of my own front door. The situations grow wilder, threatening to burst the confines of Mrs. Lop-sided's cluttered little house. Guinness wheedles, eternally tugging at a reluctant muffler; Sellers sheepishly panics; Green becomes blunderingly adamant. All are brilliant—but Katie Johnson quietly steals the film.

Outrageous Ideas

Courageous may seem an odd word to use in connection with *The Ladykillers*. Yet it takes courage to follow an outrageous idea through to an equally outrageous conclusion. Too many films—amateur as well as professional—have been ruined by cowardice on the part of a scriptwriter or director who lost confidence in an original creation.

If you saw *The Wages of Fear*, you probably remember it with a kind of nervous gasp. Yet even the tension of that film can't compare with the last ten minutes of Clouzot's latest production, *The Fiends* (*Les Diaboliques*). Not that this is a better film; far from it. But I've seldom, if ever, been quite so breathless in the cinema as during these final moments.

The wife (Vera Clouzot) and mistress (Simone Signoret) of a headmaster conspire to

drown him, leaving the body to be found in the school swimming pool. When the pool is drained, the body has vanished. To their horror, the suit in which it was dressed is returned a day or two later from the cleaners. . . .

"Don't be a fiend and give away the ending" we were implored at the Press show. I won't; but I must mention that, gripped as I was by the conclusion, I had practically dismissed the entire film by the time I reached the street outside. For though the solution is extraordinarily ingenious, it is scarcely plausible.

Conundrum

The Fiends is really nothing more than an overlong conundrum, glossily directed and well played, especially by Simone Signoret. But Clouzot's love of nastiness, his deliberate exploitation of irrelevant unpleasantness, is becoming extremely disagreeable.

He has a curious obsession with vaguely disturbing but pointless close-ups, like the early and quite meaningless one of a car wheel crushing a paper boat in a puddle. Above all, his films seem to lack the most important single quality any work can possess—integrity.

Incidentally, the success of the double-"X" bill *Rififi* and *The Quatermass Experiment* has been so phenomenal that *The Fiends*, which has an "X", is to be released during 1956 with another British "X" production. But as there isn't one available at present, a film is being made to fill the gap!

When the Americans turn to self-criticism, the result is all too often merely adroit contrivance. *Trial*, directed by Mark Robson, is a more sincere production than most in this genre. It is a far more worthy film than the recent *The Blackboard Jungle*, which it recalls in several ways. There is less sensationalism here, and more honesty—though this is still not to say that it is entirely scrupulous.

Witch-Hunt

The story concerns the trial of a young Mexican boy, accused of murder. The defending counsel (Glenn Ford) is an idealist who believes in the boy's innocence. Only after the trial has begun does he realise he is being used by Communists who are citing the case as an instance of racial intolerance. Eventually he discovers that the lawyer for whom he is working (expertly played by Arthur Kennedy) is deliberately aiming to lose the case in order that the boy can become a martyr for political purposes.

Left: *The Fiends* (it takes the breath away); centre: *The Road* (endearingly half-witted heroine); right: *The Night of the Hunter* (many moments reminiscent of the silent cinema).

There is little of the hysteria that has made so many anti-Communist films unbearable. Indeed, *Trial* is almost as critical of witch-hunting, racial bias and American judicial procedure as it is of Communist methods. But it is still not entirely free of contrivance.

I don't mean that the wispy legal technicalities on which the court's final decision is made seem false. No, the tangle of coincidences and chance seems just the kind of way in which such a decision could be made—on either side of the Atlantic. But some of the details suggest a deliberate angling which weakens the film's still considerable impact.

Yet, even if its slickness has moments akin to glibness, we should be grateful to *Trial*.



From the confines of the Wooden O to the broad sweep of the outdoors: a shot from the Battle of Bosworth scenes in *Richard III*. But it is in the acting that the film makes its greatest impact.

It is well polished; script, direction and performances shine, if not like gold, at least like the brightest brass.

Twice already this month I have questioned a film's fundamental integrity, while praising its technical gloss. *Richard III* and *The Ladykillers* both show how real integrity can bring drama and comedy alike within hailing distance of greatness. Without it, no film can be a masterpiece.

A few days ago, after a Press show that wasn't worth discussing, I became involved in an argument between several critics on the respective merits of *The Night of the Hunter*, the first film to be directed by Charles Laughton, and *The Road (La Strada)*, directed by Federico Fellini. Which was the more honest? Or, to take another view, which was the less pretentious?

The discussion centred around this basic problem of integrity. Laughton's film, it was





Left : Davy Crockett (a bit bloodthirsty but splendidly handled) ; centre : Simon and Laura (B.B.C. television delightfully geyed) ; right : Trial (well polished : script, direction and performances shine).

agreed, contained much that was affected. But Fellini's, too, had disconnected incidents that seemed mere excuses to flex his directorial muscles.

Laughton's story concerns a religious maniac (Robert Mitchum) who marries and kills wealthy widows to found a tabernacle with their money. After murdering one woman (Shelley Winters) he pursues her two children to learn where their father's money is hidden. A strange old lady (Lillian Gish) with a whole houseful of stray youngsters protects them.

The Road tells of the adventures of a simple-minded girl (Giulietta Masina) bought from her mother by a brutish travelling showman (Anthony Quinn), who eventually kills a tight-rope walking fool (Richard Basehart). The girl, brokenhearted at his death, is deserted by the showman. Years later when he learns that she, too, has died, he breaks

intercut with the children's eerie journey down the river.

Lillian Gish is delightful, and enjoys the film's best sequences. Several of the bit players are first-rate too, specially the alarming Evelyn Varden. Personally I enjoyed *The Night of the Hunter*, though in a rather uneasy way. And I'm wary about recommending it.

As the film progresses, it becomes, as Alice would say, "curiouser and curiouser". When it's finished we're not certain whether we've seen a thriller, a fairy tale or a melodrama. But we do know we've seen an intensely personal and uncompromising production.

The chief virtue of *The Road*, to my mind, is Giulietta Masina's performance as the endearingly half-witted Gelsomina. This strange child of Nature, pressing her ear against a telegraph pole, imitating the stance of a lop-sided tree, is a brilliant creation. Masina is something of a female Harpo Marx, a wild-eyed eager absurdity.

Crisp and Bright

On the strength of this film alone Fellini would obviously be a director to reckon with. Nevertheless, I much prefer his first film, *I Vitelloni*, shown during last year's Italian Festival in London, to this sprawling tale. One interpretation put forward during the argument I mentioned made me visit *The Road* again. This time I found it a shade more purposeful, and less untidy than I had thought at first. But it still straggles into too many sequences which seem to have been concocted out of vanity.

Two brief recommendations, both of which would justify lengthy reviews in a month less overcrowded with such absorbing abnormalities: *Simon and Laura*, directed by Muriel Box (surprise!) is a bright, crisp and altogether delightful comedy on the worst excesses of B.B.C. television. Peter Finch and Kay Kendall are the official stars, but Ian Carmichael romps away with the film.

Disney's *Davy Crockett*, directed by Norman Foster, pays happy tribute to a near-legendary hero, agreeably portrayed by an immensely likeable newcomer, Fess Parker. This picaresque production never wastes a foot on continuity links; each adventure is introduced by an adulatory song.

It's a bit bloodthirsty, perhaps, but splendidly handled. Even the sequences in the Senate are managed with style. And how many film makers can give interior politics the same verve as exterior action?



In this powerfully composed scene from *Richard III*, the king (Olivier) watches Lady Anne (Claire Bloom) following her husband's bier.

down and weeps—the first sign of human feeling he has ever shown.

As you will gather from these brief outlines, *The Night of the Hunter* and *The Road* are both, to say the least, unconventional. The former is directed in a heavily stylized manner with many moments reminiscent of the silent cinema, including several Griffith-like sequences and a few sets that might have been used in *The Cabinet of Dr. Caligari*.

The editing of the early sequences reduces everything to bare essentials, and the cutting remains unique throughout. A weird series of underwater shots shows the murdered girl with her hair streaming out like water weeds. Strange close-ups of frogs and spiders are



exchanged here

Letters for publication are welcomed, but the Editor does not necessarily endorse the views expressed. Address: "Amateur Cine World," 46-47 Chancery Lane, London, W.C.2.

BACK PROJECTION

Sir,—Your correspondent, G. F. Maitland, may be interested to know that I recently gave a show in our local Little Theatre, using back projection. I used a Victor projector with a 750 watt lamp and 1½ in. lens. With a throw of about 16ft. I got a picture 4ft. 6in. wide on a screen of medium weight tracing paper. The proscenium was made of two side wings of hardboard with a centre piece cut out for the screen, all painted with black scenery paint—except the screen, of course.

The affect was likened by the audience to a large television screen. I will admit that, before the show, I was the only one who thought it would be a success, but afterwards everybody was enthusiastic about it.

As the audience was quite new to amateur films, and the programme was made up of some of the more popular titles from the I.A.C. Library and included some A.C.W. Ten Best winners, the reaction may be of interest to readers. The younger generation seemed to think the films were slow compared with the usual slick Hollywood diet, and the Press reporter commented on the very small casts taking part. He did, however, finish by remarking: "a worthwhile evening".

Double Run will, I hope, be pleased to hear that there is every prospect that the I.A.C. will shortly make some of its more popular films available on the "right" gauge.

SYDENHAM, S.E.26. H. W. WICKS.

BOX OFFICE BOOM

Sir,—May I confirm George Cummin's remark about the Ten Best, quoted in News-reel (Dec.): "I feel we will find it easier to sell tickets for our next public show".

We, at Potters Bar Cine Society, had the good fortune to be able to screen the films very shortly after the premiere, and the audience reaction was extremely flattering, not only to the award winners but to the amateur cine movement generally. Riding, as it were, on the crest of this wave, we recently held a further public show, our first annual festival of amateur films and, despite the fact that the local dramatic society were giving a show on the same night, we had practically a full house.

Our Ten Best show was supported by club members from Walthamstow, Planet, St. Albans and Hitchin, and a minority of seats were sold to locals. But it seems that the news got around, for at our recent show, again

supported by Walthamstow and Planet, locals made up the majority of the audience—and they are already asking when the next show will be.

So, thanks to the Ten Best, we can, I think, look forward in the future to a ready-made audience, always providing we keep the standard of films and their presentation up to scratch.

POTTERS BAR.

J. WOOD.

DANCING WORMS

Sir,—I had some old Kodachrome and black and white film stock, from which I wished to use sections to cut into a new film, but found a surface deterioration which on the screen, looked like what I can only describe as "dancing worms". Tetrachloride failed to remove them. I tried washing 50ft. (water and a very little wetrol plus a trace of acetic acid) and after five minutes, behold, no more worms! The film dried in a warm dustless room in 15 minutes. This may be helpful to others who similarly suffer from worms!

JERSEY.

S. JEPSON.

INTERFERING WITH TV?

Sir,—Like your contributor D. Collins, I found that a 9.5/16mm. Dual Specto projector "interfered diabolically with TV". So much so that, in order to keep the peace with my neighbours, I used to start my film shows after TV programmes had finished for the day.

I soon tired of this, however, and got in touch with the Post Office who, without delay, sent along an engineer to cure the trouble. In a very short time, and for a very small sum, he fitted a lamp choke in each brush lead and a 3 amp. choke in each mains supply lead, since when there has been no further interference.

This information may be helpful to Specto owners who are similarly afflicted but I think I should point out that skilful manipulation is required. Judging from what I saw, it is certainly no job for the "ham fisted", however enthusiastic.

BOSTON,

H. A. WATSON.

LINCS.

SILENCE, PLEASE!

Sir,—Mr. O'Kelly's plea for sound (Jan.) is more eloquent than convincing. He is probably right when he says that efforts to emulate the great silent classics of the past are doomed to failure. But is it not likely that technical mastery of sound recording will

lead to an even more fatal tendency to imitate current professional successes?

In my view, the fact that sound has, in the past, been beyond the resources of most amateurs, is a blessing. It has compelled them to concentrate on simple subjects, within their artistic range.

Sound, far from being the gateway to a promised land, is only another booby trap for the pretentious and over-ambitious.

LIVERPOOL.

D. J. REYNOLDS.

SCOTLAND'S OLDEST

Sir,—It is not lack of modesty which inspires this letter but a wish that justice be done to the founders of this Society, for Dundee Cine Society will shortly attain 25 years of existence, having been founded in February 1931. It can therefore claim, with respect to Mr. Marshall and due deference to Edinburgh Cine Society, that the latter is not the oldest in Scotland.

As the publication of another "21 years of the Scottish Film Council" is unlikely for, presumably, a like period, you may care to find space for these observations. I might add that while the first meeting of the Society was on 25th Feb., 1931, the scenario of the Society's first production was read to a meeting on 1st June, 1931. Some shots of the film were shown in September, "but the bad weather had held up the work". The film, *The Eaton Affair*, was shown to the Society on 3rd Dec., 1931, and "was well received".

According to our records, "the chief things we had learned were what not to do and, although the film was passable, any future efforts should be considerably better". As a second production was well under way by May 1932, it may be claimed that organised amateur film making in Dundee was well established by then. The Society had, in fact, a membership of 17 at the first general meeting in 1931, and by the end of that year there were 27 members.

DUNDEE CINE SOCIETY. WM. S. MCCULLOCH.

TAPE COPYRIGHT

Sir,—Our showing of the A.C.W. Ten Best was very successful and we are indebted to you for the use of the films. *Timothy* was undoubtedly the most successful presentation because of its tape commentary. The general feeling is that tape should be used with all the films, for this would save a lot of trouble in trying to fit special music from records.

HEREFORD C.S.

GODFREY C. DAVIES,
M.B.K.S.

The circulation of tape recordings would undoubtedly be a great advantage, but it is commercially impracticable, for if they contain copyright performances re-recorded from records the cost of clearance on the music would be prohibitive.

F.P.S. AND CAMERA DESIGN

Sir,—I wholeheartedly agree with F. W. Taylor (Nov.) that the Sportster and Viceroy cameras (and, for that matter, every 8mm. camera) should have a range of 8-32 f.p.s.

rather than 16-64 f.p.s. As Mr. Taylor says, colour film is far too expensive to use at 64 f.p.s.

I would also like to suggest that the usefulness of the Sportster and Viceroy would be considerably enhanced by the inclusion of a built-in light meter and a parallax-corrected view-finder.

CHARD.

L. C. J. SAINT.

STANDARDISING STRIPE

Sir,—With reference to Double Run's comments on lack of standardisation for magnetic stripe projectors and attachments (Oct.), readers may be interested to note that in Australia standards have been adopted by the Federation of Australian Cine Societies as follows:

Magnetic sound projectors—

Sound leads picture by 21 frames.

Magnetic sound attachments—

Sound leads picture by 60 frames
(16mm.).

Sound leads picture by 120 frames
(8mm.).

The Filmag sound attachment, which we distribute, is designed to allow any silent projector to use the above standards. A special leader with sound and picture frames marked is also available.

NEWTOWN,
N.S.W.

A. J. CARDY,
SOUNDSTRIPE PRODUCTS.

The Filmag, which sells for about £83 in Australia, converts any 8mm., 9.5mm. and 16mm. projector into a magnetic sound instrument. A twin-track unit is available, enabling both edges of 16mm. film to be striped, and stereophonic sound obtained through twin speakers. By means of a 'superimposer', music volume can be controlled independently of the microphone commentary.

SCRIPTS GALORE

Sir,—I wonder if it has occurred to any readers that, right before their very eyes, our learned friend Mr. D. Leggett places what I think are some of the funniest scripts imaginable.

Given a little thought and attention to detail, any one of his articles would undoubtedly provide a sound basis for a very funny movie; and obviously a cheap one to produce. Many thanks to Mr. Leggett and to a fine cine magazine.

SWANSEA.

REGINALD R. MORRIS.

HISTORIAN OF THE CINEMA

Sir,—For six years I have been trying to get information about the film, *Christus*, available on 9.5mm. Film institutes in this country and abroad, film periodicals, film critics, newspapers and other potential sources have all been approached without success. Now Mr. Kevin Brownlow, whose admirable contributions are so valuable a feature of A.C.W., has provided me not only with the credit titles and cast, but has even given details of the distribution.

Mr. Brownlow has accumulated a wealth of information on 9.5mm. and is to be congratulated on the fine job he is doing in

recording the history of the cinema. And a word of praise to you, Sir, for having such a service available to readers.

Incidentally, it would be interesting to know how many readers still use the Home Movie with notched title device. I still have one, but have converted most of my films to running titles.

SALISBURY.

DEREK C. DAVIDSON.

TIME TO GRUMBLE

Sir,—I think I should have the last word on this question of the speed of processing. The time to grumble will come when film is returned absolutely useless—and that will be never. Ninety-nine times out of a hundred, bad quality is the fault of the chap behind the camera. In the hundredth case, it is the fault of the subject. I say "Well done, labs!"

Perhaps I am slow witted, but the theory that Mr. B. Bone puts forward about air-ground filming seems rather unconvincing. Surely the layer of haze is just as thick whether you are near to its top or flying some hundreds of feet above it?

Thank you for a splendid Christmas issue. I tackled the quiz and found it quite easy, but I learned a thing or two from the questions I couldn't answer. I was entranced by the article about Norman McLaren, and very interested in "The Rattlesnake Strikes" as I am starting experiments in high-speed photography (but not at 3,000 f.p.s.).

GRAVESEND.

T. J. BURCHELL.

MORE THAN FAIR

Sir,—May I say how I appreciate A.C.W. for the advice and assistance it has given me. I need it, being the only member of the fair sex in the ever-growing Timperley Ray Cine Group.

MANCHESTER, 16.

DAPHNE POWELL.

THE FIRST "OSCAR" TO IRELAND?

Sir,—I would like to record, rather late in the day, my thanks to the Ten Best judges. After seeing my film a few times, I can wholeheartedly agree with their criticisms. I can appreciate the enormous task it must be to handle such a large number of entries, and great credit must be given to your staff for handling these films with such care and consideration. My film was returned in what I consider perfect condition.

I must say I was really thrilled to learn I had obtained a Four Star award. Any cine fans in Belfast who hadn't heard of A.C.W. know quite a lot about it now! I really did not expect so high a rating, as the film was made on the proverbial shoe string, and was completed in three weeks. I received the last 50ft. from the processing station after lunch on 29th Dec., took the afternoon off from business to cut and splice, and the film was in the post at 8 p.m.

As with most cine fans, an Oscar is my ambition—it would be wonderful to bring the

first Oscar to Ireland. Of course, I realise that I still have a lot to learn; any progress I have made with my hobby is due entirely to the information I have received so cheaply each month in the A.C.W.

I can assure you, sir, that, although this letter is somewhat late, it is nevertheless a very sincere expression of my appreciation to all those associated with the running of the A.C.W. Ten Best competition.

BELFAST.

CHARLES J. LUSTY.

PESSIMISTIC

Sir,—With reference to H. A. Goodwin's suggestion that A.C.W. should be published weekly, this *might* result in a falling off of the standard which, I hasten to add, is very high. If the standard could be maintained, I should be in favour, but I have my doubts. Maybe I underestimate your potentiality; I hope so.

LEYLAND, PRESTON.

A. J. WOOD.

SERVICE

Sir,—Please allow me through the medium of your excellent magazine to express my appreciation of the admirable service given us by the Sheffield Photo Co. Ltd. Some trouble arising with a second-hand projector we bought from them, they were most painstaking in putting it right and were zealous in the prompt attention they gave.

Boys' Brigade,
Caledon, Co. Tyrone.

W. R. LYNN (LIEUT.).

QUERY CORNER

Sir,—I wonder if any reader could lend me an instruction book on the Victor 16mm. No. 3 projector or similar model?

Bridge House,
Newlands Avenue,
Newlands, Cape,
South Africa.

J. F. MORSE.

Sir,—I should be grateful for any help in tracing an 800ft. 16mm. Kodachrome striped film lost in transit by registered post. It contains the following scenes: Crossing the Line ceremony, Port Elizabeth Snake Park, Durban Rickshaw boys, "Holiday in Rome", showing St. Peters and the Pope speaking to the crowd in St. Peter's Square, etc.

Stretton Croft,
Stretton Baskerville,
Hinckley.

W. BENNETT.

Sir,—If any 9.5mm. clubs would like shots of Naval-type aircraft landing or taking off—or other aspects of air arm life—they have only to write me. No charge—just replacement of stock. The pleasure would be mine. I am a Royal Marine bugler, so can also supply shots of bands in dress uniform if required.

Should readers have any old numbers of A.C.W. I would be very glad to have them. Congratulations on a wonderful magazine. The date of publication seems ages in coming round!

24 Ingoldsbay Road,
Thanington,
Canterbury.

R. H. FISHER.

FULL SUPPORTING PROGRAMME

A Booking Guide for Showman and Film Maker

Good short films can add spice to any programme and are often more memorable than the features they support. But picking them from catalogues can be a bewildering—and a disappointing business. This is the second part of an A.C.W. series which aims to make selection easy, whether your brow be high, low or just middling, and to provide useful lessons for the amateur producer. Addresses: British Film Institute, 164 Shaftesbury Avenue, W.C.2; M.G.M. 16mm. Div. Metro House, 58 St. James's Street, S.W.1; Fairsham Distributors, Everyman Cinema, Hampstead, N.W.3; National Film Board of Canada, Colquhoun House, Broadwick St., W.1.

O DREAMLAND (Britain, 1953). 10 mins. 10s. 6d.; only from Mrs. D. Hunter, British Film Institute.

This must be one of the most powerful short films ever made. Lindsay Anderson, the B.F.I. critic and ex-editor of *Sequence* who won a Hollywood Oscar for *Thursday's Children*, shot it in an angry mood. He believes it is a film that had to be made. Certainly it is a film which demands to be shown.

Any amateur could have made *O Dreamland*. It was shot on 16mm. in a Margate fun fair. The camera was hidden from the pleasure seekers, but was still close enough to them to capture a devastating series of shots of the empty, dead faces of the crowd wandering from slot machine to slot machine. The emphasis is always on children. The first sequence of youngsters gazing expressionlessly at hideous wax-work tortures is accompanied by the hysterical laughter of a mechanical laughing doll, with unforgettable effect.

Moronic Droning

The sound track (which again could have been the work of an amateur) is a carefully chosen medley of fairground sounds. The moronic droning of numbers from the tombola table and the ironic juke box song accentuate the vulgarity of the visuals.

Yet for all its bitterness, *O Dreamland* is as compassionate a film as *Thursday's Children*. Anderson's anger is directed not against the people who accept these amusements as "dreamland", but against those who are responsible for their acceptance. The film is, in fact, a tremendous indictment of a feature of contemporary life, and is far more overwhelming than Vigo's celebrated *A Propos de Nice*. It is a film which amateurs could have made. Why—asks Anderson—don't they make films about life?"

TOM AND JERRY SERIES (U.S.A.). 7 or 8 mins. each. £1 colour, 10s. b. and w. M.G.M. 16mm. Div.

Most of the Tom and Jerry cartoons qualify for inclusion in this series because of their entertainment value; but you may wonder what instruction they can possibly provide in technique. Count the laughs provoked by *The Two Mouseketeers*, *Quiet, Please!*, *That's My Pup*, *Jerry and the Goldfish*, *Jerry and Jumbo*, *His Mouse Friday*—and then count the laughs that greet an amateur comedy. Work out the

laughs per minute for both, and you'll have discovered one of the main weaknesses of most amateur work.

The Tom and Jerry films are loud, frequently violent and often repetitive; but they have a faster pace than any other cartoon series. The hectic speed of gag after gag batters at audiences until they have to laugh. Everything is subordinated to this purpose. There are no asides, no pauses, no irrelevancies. Each shot contains only vital action.

Rapid Development

The construction of most of these cartoons affords a valuable lesson, too. A situation (invariably of conflict) is established in the minimum time. It is developed rapidly, a score or more variations are played upon it, and it is resolved with equal swiftness.

Quiet, Please!, one of the eight Academy Award winners in the series, is a good example. The unending battle between cat and mouse disturbs a sleeping bulldog, who threatens to obliterate Tom if he hears another sound. Jerry immediately leaps into action, dropping light bulbs and igniting fireworks while Tom desperately attempts to smother every noise.

Another major failing in amateur comedies is the time taken to establish each new development of the situation. Cartoonists have to streamline the action of their films to achieve the best results. The way in which they do so can suggest methods of eliminating inessentials to the live film maker; and in this respect Tom and Jerry are excellent guides.

TELL ME IF IT HURTS (Britain, 1933-4). 20 mins. 15s., Fairsham Distributors.

Tell Me if it Hurts was Richard Massingham's first film, made while he was head of the London Fever Hospital. It was shot on an ancient hand-turned Newman-Sinclair 35mm. camera during weekends over a period of nine months, at a total cost of about £400. For some time it was banned by the censor (an unusual distinction for an amateur film) on the grounds that it "ridiculed the dental profession".

Massingham, as the memorial programmes at the National Film Theatre and the Everyman, Hampstead, recently proved once again, was one of the saddest of comedians. He doesn't appear in *Tell Me if it Hurts* (the leading part is taken by Russell Waters, who

later starred in scores of Massingham's wartime trailers and documentaries); but his pessimistic humour marks every foot of the film. The utmost is wrung out of every sequence; in fact, there is a tendency, noticeable in much of Massingham's later work, to squeeze each situation a little too dry.

Tell Me if it Hurts was made as a silent film, and the sound track was only added some time afterwards. Yet to-day the music, the dentist's small talk and the sufferer's groans seem an integral art of the comedy, in defiance of all the rules about "silent films with sound tacked on".

Use of the Sound Track

The reason for the successful grafting lies in Massingham's attitude towards his sound track. It is essentially an accompaniment, primarily musical; the words it contains are vague murmurs, half-formed questions and answers.

Phrases are muttered by half-turned heads or off-screen characters. A few attempts at lip sync. don't really come off—but it doesn't matter in the least. Apart from all its other virtues, *Tell Me if it Hurts* is a fine example of that most delicate of operations—turning a silent production into a sound film.

Officially you can't cut from one angle on a person to a totally different angle on him unless his action justifies it. But here Massingham happily splices together a dozen contrasting or overlapping angles on Waters without a single cutaway, and the "exit left—enter right" law is blandly ignored.

Yet the technique succeeds. Even now, twenty years after it was made, the treatment of *Tell Me if it Hurts* seems revolutionary. Rules, it is said, are made to be broken. This is a salutary lesson in how to defy laws of technique. But remember that to break rules, you must first know and understand them.

PAUL TOMKOWICZ (Canada, 1953). 10 mins. 7s. 6d. National Film Board of Canada.

"In winter the rail-switches on streetcar tracks in Canadian cities become jammed with freezing mud and snow. Keeping them clean, whatever the weather, is the job of the switchman—one of the unsung, unnoticed men who keep a community running. In this film Paul Tomkowicz, Polish-born Canadian, talks about his work and the retirement he is contemplating after twenty-three years on the job in Winnipeg".

How ominous this description from the N.F.B. catalogue sounds! "Talks about his work", indeed! Is that the stuff of which good films are made? Fortunately Mr. Tomkowicz does nothing of the sort. He goes about his work, enjoys a somewhat startling meal, and keeps himself quietly to himself. But on the sound track we hear his thoughts and reflections as he does his job.

This is a very different thing from talking.

In fact, the murmured soliloquy and the clanging, grinding tram noises which accompany the film make one of the best tracks we have ever heard. Moreover, it's a track which could easily be achieved with non-sync. tape.

You'll learn more about Paul Tomkowicz in ten minutes than you'd find about many people in a month. It's not that he's garrulous in his reflections; quite the reverse. But the privilege of hearing a person's thoughts turns out to be more than just a unique experience. When the script and treatment are as good as this, it's most revealing, and equally rewarding.

This technique offers enormous scope for amateurs, and it is one which has scarcely begun to be exploited. But see *Paul Tomkowicz* before you start. It's a very good example of how carefully and sparingly soliloquies should be used.

The night exteriors among the maze of tram cables and tracks are beautifully photographed. Black night, white snow and glaring lights give many striking effects, and close-ups are cleverly used to achieve a real intimacy with the subject.

Kroitor, the director, has obtained a very natural performance from the old man, who



A scene from *The Diary of a Country Priest*, reviewed on the opposite page.

is quite genuinely Paul Tomkowicz, a switchman, and not the experienced actor he might be taken for. Show people doing the things they do every day, and they'll do them naturally; so runs a favourite maxim of the Russian silent directors. It's not quite as easy as that, of course. Camera consciousness, reserve and awkwardness still demand the director's patient attention.

But *Paul Tomkowicz* does show how someone who has never faced a camera before can be coaxed into giving an apparently effortless performance when he is restricted to familiar actions. There are too many lessons for the cine enthusiast to take in at one viewing of this short; and its popularity with lay audiences may well be such that they, too, will demand a second booking.

At Home With the Directors

BERGER

Born in 1892, Dr. Ludwig Berger was educated at the University of Heidelberg. His films are mainly romantic period pieces, particularly light operettas. He was one of



The Thief of Bagdad.

the most distinctive of directors in the German studio period of the 'twenties, and continued an individual career after the coming of sound, mostly in Europe, although he did work for a time in Hollywood. His most famous silent film is *Cinderella*, but he also made *A Glass of Water*, *The Burning Heart*, *The Waltz Dream* (one of the few German silent pictures to achieve real success in America) and, in the sound era, operettas like *The Vagabond King* and *War of the Witches*. All his films are marked by stylish interpretations of the past based largely on decorative pictorialism achieved by superb set design. He has also worked in England.

CINDERELLA (Germany, 1923). Set design by Rudolph Bamberger. With Helga Thomas, Paul Hartmann, Frieda Richard, Mady Christians. 9.5MM. SILENT: 2 reels. This interpretation of the fairy tale was one of the most stylishly beautiful products of the German studio cinema, directed with real skill (the trick photography is admirable) but owing much to Bamberger's baroque sets, nearly always photographed to appear symmetrically on the screen.

THE THIEF OF BAGDAD (G.B., 1940). Colour by Technicolor. With Conrad Veidt, June Duprez, Sabu. 16MM. SOUND: 12 reels, 100 mins. (G.B. Library). A colourful piece of Arabian Nights romance against a heavily exotic background. One of Sir Alexander Korda's lavish Denham productions strongly fortified with foreign talent.



By DAVID GUNSTON

Third instalment of a directory of directors designed to help you plan your film shows. All the films reviewed are currently available on the three substandard gauges.

BRESSON

Robert Bresson was an art student when he first became interested in the cinema, and was much encouraged by Rene Clair, to whom he acted for a time as assistant director. He worked on a number of films in the thirties and directed his first film, a short, in 1934. Joining the French Army in 1939, he spent eighteen months in a German prison camp, and on his release in 1941 began working on his first major film, *Les Anges du Pêcheur*, which was finally made in 1943 and received much critical acclaim. Then came *Les Dames du Bois de Boulogne* (1945).

Neither of these films has been publicly shown in Britain, and Bresson's imaginative talent only became known here with *The Diary of a Country Priest* (1950). He mostly closely resembles Dreyer: his art is intense and intimate, and his films, mostly portraying the devout life with great sincerity, are difficult, concentrated and highly individual, unlikely to appeal to wide audiences, and essentially unfilmic, but nevertheless of great importance to the cinema. His is clearly a talent to watch.

THE DIARY OF A COUNTRY PRIEST (France, 1950). From the novel by Georges Bernanos. With Claude Laydu, Nicole Ladmiral, André Guibert. 16MM. SOUND: 113 mins. (Curzon), with English commentary and sub-titles. This is one of those extremely rare films which transmit the realities of the spiritual life, poetically bringing to life this famous French novel about a mentally-tormented yet religiously-exalted young priest, lonely in his rural parish, uncertain, dedicated, yet so wonderfully human. His story is told through the medium of his scribbled diary and was most brilliantly photographed (by Léonce-Henry Burel, who was awarded a Venice prize for his work here) against a wintry background with a luminous grey texture.

Entirely shot on location, both interior and exterior, this is far from being an easy film to sit through, and is hardly suitable for any but the receptive viewer who is prepared to concentrate, but there is no doubt of its being a masterpiece.

Widescreen Wangles

By CENTRE SPROCKET

While experimenting with my projector the other evening, I came across an extremely simple way of presenting ordinary films in widescreen format. Instead of masking the projector gate, all you need to do is mask the light beam in front of the projector by building a small framework so that two thin pieces of plywood or card can be slid up and down in two vertical grooves.

Some means of clamping them must be provided; if the framework is made from Meccano, just drill a hole on each side of the boards and peg them in position for whatever aspect ratio picture you wish to project. The framework should be set up about a foot to 18 inches in front of the projector to give a reasonably sharp frame to the projected picture. The boards should be painted in matt black so as to avoid excessive back reflection from the portions of the picture that are being masked off.

Much Simpler

This method is far simpler than masking the projector gate; not only are modifications to the camera and/or projector unnecessary, but the aspect ratio can be altered at will in a matter of seconds. It has a further advantage in that if it becomes necessary to adjust the picture to prevent, say, the top of someone's head being cut off, you just tilt the projector, while the framing remains steady on the screen as if an optical framing device were being used.

In fact, very little re-framing should be necessary, even with films that were not made for widescreen presentation, for the 9.5mm. frame is slightly wider than the normal 1.33 to 1 ratio to start with and needs hardly any masking to give quite a wide picture.

No Camera Mask Needed

If you wish to make films for widescreen presentation, you will find this idea very useful, since no camera mask need be employed and films can be shown in any ratio you like to choose. All my latest filming has been done with the camera viewfinder masked for a 2 to 1 ratio, which I find quite easy to obtain without excessive "wastage" of the picture area and without looking badly composed when projected in normal shape.

Another experiment I tried in widescreen projection was to use my home-made "Cinema-Scope" lens for projection of cartoons. Strangely, it seems that the characters are so

distorted in drawing, anyway, that a sideways stretch added to them goes virtually unnoticed, provided, of course, that the stretch is not too great. Once again, a ratio of 2 to 1 is about the limit, but if the two ideas are combined and the resultant picture masked very slightly, a full $2\frac{1}{2}$ to 1 shape can be achieved.

Use Normal Film

Now that Duplex is here, many nine-fivers will, no doubt, be wondering whether to have their cameras and projectors modified to take the new film. But there is no need to go to that expense if you want to give Monoplex filming a try-out beforehand. Using normal centre-sprocket film, expose a short length with the camera held sideways, the right-hand side being upwards and the left-hand half of the viewfinder masked.

For projection you will need a 90° twisting prism—the type used in binoculars. These are fairly easy to obtain as ex-Govt. items and a good one should cost no more than 3s. to 4s. The projector will have to be set at right angles to the normal line of throw and the prism clamped in front of the lens barrel as close as possible.

The masking framework, described earlier in this article, should then be set up between projector and screen and arranged to mask off the bottom half of the picture. This will give you, as near as possible, the same sort of picture you can expect to get from Monoplex.

Effect of Compensation

The bottom half of the picture is "waste" in that it is not projected, but it serves a useful purpose nevertheless. You see, if, instead, you had masked the camera, for example, you would probably find that compensated processing had ruined your shots. For the lower half of the picture would be unexposed, and the compensating machinery which takes the frame as a whole, would interpret the shot as badly under-exposed. The final result would be a very wishy-washy thin picture, quite hopeless for projection.

Likewise, if you managed to turn the film into a double run and exposed the two halves on different subjects, unless all the shots were of more or less the same average density, variations would occur all down the film and the final result would be extremely patchy. If you do try masking the camera gate, you must either use a film for which non-compensated

processing is given, process it yourself, or tell the labs, very definitely that compensated processing must not be given to your film.

Those who have been experimenting with home-made "CinemaScope" lenses have come up against questions about the filming of titles for such productions. Oddly enough, no problem really exists, unless you use a pictorial background, as letters filmed normally will stretch in projection to provide quite reasonable titling. If a moving background is needed, then the titles should first be filmed in white on a black background in the normal fashion; the film rewound and re-exposed on the scenery with the "CinemaScope" attachment in position.

Hand-Viewer Titler

And talking about titles, an interesting way of providing scenic backgrounds is to use 35mm. colour slides in one of the small hand-viewers. If the viewer is clamped in front of of the camera lens and a suitable light source directed on to it, you have a ready made miniature titler. This can be very useful at times for noting what shots you have taken. Using blooming ink on a glass slide, details can be marked, the slide slipped into place in the viewer and a single frame or a short burst exposed.

Negatives can also be employed in this way, using positive film for shooting instead of reversal. Thus black lettering can be superimposed on the background instead of the more usual white, if desired.

In Reply to Yours

Several readers have been asking how to ensure getting just the right amount of film cement on a splice. I prefer using a glass rod myself, as it makes it easier to judge the size of the drop. Others prefer using a small camel-hair brush, while some use a small pen-filler. Even cement manufacturers are undecided as to the best method, judging from the way they pack their bottles. So it seems to be a matter of getting used to whichever method suits you best. But I would like to hear from anybody who has any useful ideas on the subject.

Another plea for help comes from a most fascinating quarter — the Sherlock Holmes Society of London. They are anxious to contact someone who owns a Son projector, who would be willing to hire it, with or without the services of an operator, for occasional film shows by the Society. They have recently purchased a 9.5mm. sound film, which they wish to show, but have only a 16mm. projector. They meet mid-week in Central London, so if you own a Son and would like to help them out, please write to their Secretary whose name and address are:—Anthony D. Howlett, "Acanswith", 34 Curthwaite Gardens, Oakwood, Enfield, Middlesex.

Odd Shots

By GEORGE H. SEWELL, F.R.P.S.

Bead Screens for Safety. Driving along a country road on a dark night recently, I overtook a motor cyclist who wore on his back a large white patch which reflected my headlights while he was still quite a way off. We both stopped at the village pub, and there I learned that he was a reader of *A.C.W.* and a keen 8mm. worker. I was also able to examine the "safety" patch on his coat.

It was a piece cut from an old beaded screen. He got the idea, he told me, from a comment of mine about bead screens reflecting most of the light back along the projection beam. It certainly worked!

●
Have You A Match? I was asked the other day to give an opinion on a reader's film, a taut little story picture with some excellent indoor photography. But there was a fault in the lighting—a common one that mars many otherwise very good films: lack of matching. The quality varied from shot to shot.

A mid shot of one or more characters would be followed by vivid close-ups and then we would go back to the longer shot. The close-ups were really fine, with splendid modelling and glinting, back-lit contours, and the producer was evidently proud of them. But the other shots of the same scenes looked very dull and flat by comparison.

He had gone to town on the close shots with all his lighting equipment, but he did not have enough light to enable him to make a proper job of the mid shots. I advised him to be more modest with the lighting for the former and perhaps a little more imaginative over the latter, seeking all the time to preserve the same lighting level in each.

●
Life Story. I have had a spell in hospital, where I had leisure to reflect on the fact that ideas for film plots are all around one. Each of my fellow patients had an interesting story to tell, and although in hospital one is more communicative than outside, surely the man in the street as represented by the average club member can recall experiences that could provide the basis for at least a single incident in a film?

The cross section of patients I came across was no different from that of most cine clubs. None of them was remarkable or outstanding, yet when tongues were loosened, each revealed himself as an interesting character. The trouble, of course, is to get tongues loosened in a club when film plots are mulled over, but if each member will regard his own life as a possible source of at least some potential material, such sessions would progress much faster.



G. C. Hooson of Birmingham, Hon. Sec. of Midland Region of F.C.S. (right) discusses films and music with C. E. Turner, Past President of Leicester and Leics. C.S., during a recent meeting of the club.

Record Rendezvous

By
FREDERICK
RAWLINGS

Among the poisoned barbs in every music critics's armoury, perhaps the most devastating is the one labelled "cinematic". There are no laurel leaves for the composer whose work is so described. Just why is background music the outcast of the music world?

"Film music is, or should be, unnoticed in our film entertainment. If it does its job effectively and unobtrusively, then its merits as music must be low". So we are told; but as George Gershwin put it: "It ain't necessarily so".

In a relatively young art in which every step forward is considered in some circles a pretension, just how much of this attitude is prejudice? In his day Bach earned his living by writing for the church; Handel composed operas and Haydn and Mozart were patronised by the royal courts of Europe. Is it too fanciful an idea to believe that if they lived to-day they would just as naturally have composed music for the cinema?

To-day composers of the eminence of Sir Arthur Bliss, Ralph Vaughan Williams, Sir William Walton, Benjamin Britten, William Alwyn and many others write music for the film industry. It seems an awful waste of talent for their work to be lumped with the mediocre and granted only a week's life in the local cinema.

Second Place

It may be argued that film music takes second place to the visuals, anyway, and that it can mean little when divorced from the screen. But the fact that Shakespeare pointed out that the play's the thing does not lessen the value of Sibelius's incidental music to "The Tempest" or Mendelssohn's contribution

to "A Midsummer Night's Dream".

One of the earliest recorded film scores to be made available to the public in this country was that from the H. G. Wells film, *Things to Come*. If you saw the film, you will probably remember how the various moods of the story were brilliantly underlined by the music of Sir Arthur Bliss. And it succeeded without being unduly obtrusive. Yet, to confound the pundits who believe that good film music is bad concert music, that particular score is frequently heard on the radio and at symphony concerts.

Nowhere is the theory of the survival of the fittest more clearly demonstrated than in a modern record catalogue. It is therefore perhaps significant that after some twenty years the *Things to Come* Suite is still available. The quality of recording does not, of course, compare with to-day's high standard, but as an example of film music that is also good music in its own right, try Decca K810/11 and K817 (78).

When Vaughan Williams scored the Ealing production, *Scott of the Antarctic*, the critics doubtless scribbled "cinematic" in their notebooks. But the G.O.M. of music evidently placed a higher value on his music, for he later developed it into the full scale "Sinfonia Antarctica". Space does not permit of my listing the many examples of film music available on gramophone records, but if you are interested in this facet of film entertainment, may I refer you to the chapter dealing with this subject in my book, "How to Choose Music" (Focal Press).

Cutting in Relation to Score

A feature which contributed in no small measure to the success of Walt Disney's nature films, *The Living Desert* and *The Vanishing Prairie* was the cutting in relation to a clever score. The music of *The Vanishing Prairie* is now available on a ten inch L.P. It includes Bird Dances, The Buffalo, The Prairie Dog; The Coyote and the Prairie Dog and The Elements. "Cinematic" music if you like, but vastly entertaining. (Philips BBR 8058.)

"Sound Stage" is the title of a twelve inch L.P. which provides another collection of film music. Recorded by Paul Weston and his orchestra, it offers parts of the scores from *Duel in the Sun*, *Song of Bernadette*, *Gone with the Wind* and other films. Not exactly memorable music, but beautifully recorded and could be ideal for accompanying your own films. (Philips BBL 7039.)

So far we have not had any titles in the *Stormy; Wild* category, and as some recent discs handsomely fit this mood, this is obviously the time to rectify the omission. "Thamar" (Balakirev) a composition of many

moods, opens in an atmosphere of dark suspense and works up to an exciting climax. (Columbia 33CX 1280 (33)). Other titles in a similar mood are "General Dance from Daphnis and Chloe" (Ravel) (Col. 33CX 1134 (33)), Decca AK1584 (78)). "Ride of the Valkyries" (Wagner) (Decca LW 5106 (33)), H.M.V. 7R141 (45) or H.M.V. DB 6950 (78)).

Music for a *period* setting is represented by Handel's "Arrival of the Queen of Sheba" (Col. SED 5516 (45) or H.M.V. 10562 (78)). On Decca 71101 (45) is a new recording of the same composer's Pastoral Symphony.

Happy music suitable for a wide range of light films is well in evidence this month with "Alpine Festival" (Decca F10633 (78 and 45)). "Fete Polanaise" (Chabrier) (Philips NBL 5000 (33)), "Lights of Vienna" (orchestra and zither) (Decca F10640 (78 and 45)), "Manhattan Playboy" (Decca LM 4508 (33)) or Decca F9265 (78)). Those evergreen favourites, "Jumping Bean", "Portrait of a Flirt", "A Star is Born" and "Journey into Melody" have been gathered together on one extended play disc, and in their new form should find a new lease of life. (Decca DFE 6072 (45)).

Music in a *delicate* mood is found in the dainty "Forgotten Dreams" (Brunswick 05485 (78 and 45)), the Intermezzo from "Jewels of the Madonna" (Wolf-Ferrari) (H.M.V. C3673

(78) or Parlophone PMD 1022 (33)) and Sun Dance from "The Wand of Youth" (Elgar) (H.M.V. ALP 1153 (33)).

Who would have thought a string quartet, woodwind and horn could conjure up an atmosphere of mystery? I certainly did not until I heard Howard Swanson's "Night Music".

Without in any way being "mysterioso" in the old-fashioned sense of the word, this music does create a real feeling of apprehension (Brunswick AXTL 1054 (33)).

A *meditative* mood is provided by the love scene from Berlioz's "Romeo and Juliet" (Decca LXT 2512 (33)) or Decca AX 255 (78)) and "Dream Children" (Elgar) (H.M.V. DB21594 (78)). The films once again provide a quota of *romantic* music, and on Brunswick 05498 (78 and 45) will be found the theme from *The Tall Men*. The Lily Watkins tune is from *Footsteps in the Fog* (H.M.V. B10903 (78)).

To end on a rousing note, there is the first L.P. recording of that traditional ceremony, Trooping the Colour. If you have a silent film of this annual event, this disc seems to be just the thing for accompanying it. The last third of the record is completed by the Corps of Drums, 3rd Battalion Grenadier Guards, which also includes fifes and drums, in the ceremony, Beating the Retreat. (Decca LK4118 (33)).

MOVEMENT AND ACTION

(Continued from page 1032)

in a series of relatively static close shots and two-shots, but there is a cat-and-mouse implication in the action which such a sequence might not fully develop without extremely subtle direction and acting. Consider, then, this alternative, in one long uninterrupted take:

The passage opens in a two-shot with B on the left of the frame and fairly close, A being further back and facing B. A makes a gesture to B and then slowly moves round behind him, the camera panning left and B turning slightly to his right so that the shot is substantially reversed; B being on the right facing more toward the camera and A being still at the back but now on the left of the frame.

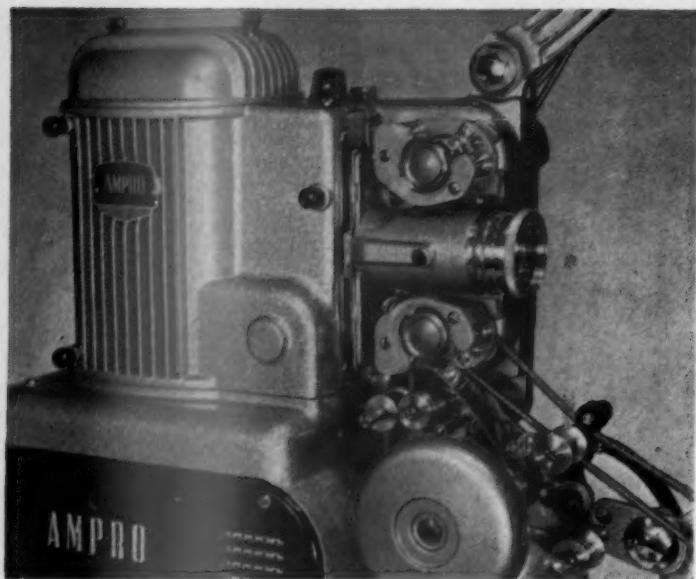
B's turn is given a little more shape and significance through including a slow and guarded glance backward over his right shoulder. A comes up behind B and carefully feels for, and removes, a gun from B's visible pocket, the camera closing in as this is done. Then as the job is completed, the camera, in a continuation of the forward movement, tilts down toward B's feet and shows that a scuffle of action has developed. Cut direct to the fight sequence.

This treatment has two important merits. It gives the action a valuable shape and tempo, even at the shooting stage, so that the players as well as the director know exactly what is

being attempted. It is therefore relatively easy for the director to conceive the final effect and also for him to explain relatively subtle changes in the movement when he wishes them.

Admittedly this is really only a technical argument, and one that can be off-set by simpler and no less potent observations, such as that the camera motor may run down before the end of a long take, and that involved movements may be more difficult to light. The central merit of movements such as these is, however, the smooth and even suave way in which they allow the centre of interest to be shifted and concentrated or diffused. The technique gives the director a means for developing rhythm and even tension quite independently of, and usefully contrasting with the normal measured assembly of close-shots and group shots.

It can of course be over-done — in Hitchcock's "ten minute take", for example, as also in the strangely uneven, if often brilliant, camerawork of Carl Dreyer. But the amateur, limited by his camera running time and his restricted lighting and tracking resources, is unlikely to over-do the style. In any case, it is still quite common for professionals as well as amateurs to compile "portrait albums" of static close-shots and group shots, and nobody is likely to go very far wrong if he sets out to make what is above all else a well-planned movie.



Similar in general design to the Stylist, Ampro's New Educational is characterised by the same high standard of workmanship and finish, yet the price is considerably lower. A feature of the film transport mechanism is that it is unusually quiet, although the machine is unblimped.

A.C.W. TEST BENCH

Ampro 16mm. Projector Sets New Pace

It is an event when a manufacturer with a reputation for quality turns out, at a reasonable price, a projector which runs silently and is both portable and adaptable. This month we celebrate such an event with an unusually comprehensive test report.

Several attractive new features coupled with the high standard of design and manufacture that one expects of leading projector manufacturers seem destined to launch the Ampro "New Educational" 16mm. sound projector on a long and successful career. Main selling points are the low price (£166 10s.), portability — the machine can be used without any auxiliary gear or, alternatively, with a resistance unit if increased illumination is required—and the fact that the designers have allowed for future adaption to magnetic recording and playback. One further point is worthy of immediate comment: nylon gears contribute to phenomenally silent running and a potentially long working life.

The projector is designed to use the new mains voltage 750 watt biplane filament lamps, thus eliminating the heavy step-down transformer (mains

down to 110 volts) that has always been required with 750 and 100 watt sound projectors in the past.

Having eliminated the transformer for the lamp, the manufacturers decided to make the whole machine universal for A.C. or D.C. mains of 210 to 250 volts, by incorporating a universal amplifier. This eliminates the weight (and cost) of a mains transformer in the amplifier. The motor is of the electrically governed type, which is of course universal. This machine can therefore be used on any mains between 210 and 250 volts, alternating or direct current, without any auxiliary apparatus whatever.

Single Case

The "Educational" is a single case machine which is complete in itself and weighs approximately 30 lbs. The case is of quite moderate size —16 x 9½ x 18 inches high —

covered with two-tone (grey and black) leatherette. It is nicely styled with radiused top corners, and is fitted with a stout but neat carrying handle on top.

The upper part of the case, which houses the 8 inch Goodman's loudspeaker, unclips from the tray-like base and lifts off to become the speaker enclosure, leaving the projector standing in the base. The speaker lead, of a pleasing P.V.C. covered flexible cable — a coaxial type — is wound on a 400ft. film reel and held inside the speaker enclosure. Speaker connections are by standard jack plugs and sockets. Provision is made for running a second speaker in parallel, for large halls.

The projector itself follows closely the original Ampro design, and the mechanism is similar to that used in the well-known "Stylist" machine. The

spool arms, which take reels up to 2,000 ft. capacity, fold up for storage, and simply hinge out to make the machine ready for use. It is typical of the careful design that belt retainers and guide rollers are provided to keep the belts in place even when the arms are folded for storage. The lower spool arm can be opened to either of two positions, giving different tensions on the spring belt according to the size of reel in use.

The layout is such that the lower spool must be kept clear of the edge of the table or projector stand. This is not in our opinion a disadvantage—the low centre of gravity of the machine gives it a natural steadiness—although if a separate projection room is used, the lens is spaced away from the port hole by the length of the spool arm and spool.

Construction is sound: the various die castings combine a

pleasing appearance with good functional design and engineering. The body houses the various electrical connections, the drive motor and blower, and the amplifier. The valves are readily reached if necessary by removing a cover plate at the rear of the machine.

Compact and Light

The amplifier, by incorporating the latest types of smaller valves and components, achieves compactness and lightness, without losing efficiency. It employs three all-glass miniature valves, plus two octal based output valves, plus a metal rectifier. The valve line-up is 6BR7 low noise pentode as first stage amplifier, followed by a 12AX7 double triode, one half being used as an amplifier and the other half as a phase-splitter into the push-pull output stage of two 35L6-GT valves.

A miniature type output tetrode 50C5 is used as an

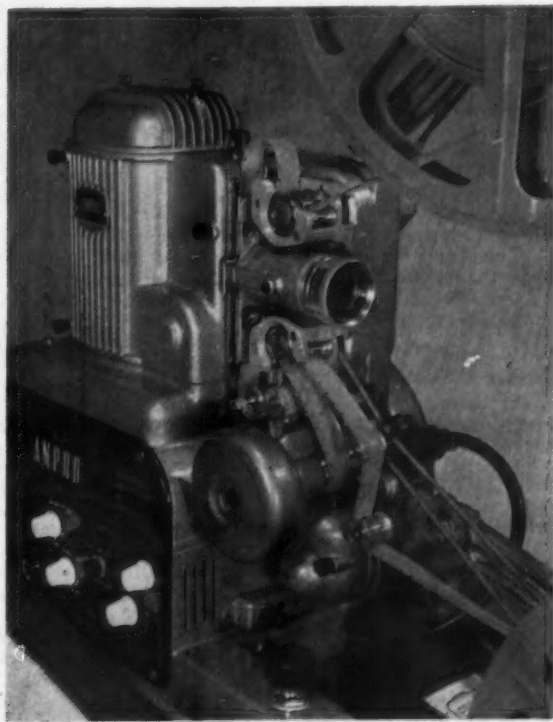
oscillator to feed the exciter lamp with high frequency alternating current. Thus the reversals of current take place too quickly for the lamp filament to cool and heat up on each change of direction, and the possibility of hum from this source is eliminated. The amplifier circuit is quite straightforward. The two 35L6-GT output valves in push-pull give approximately 8 watts output, with less distortion and less hum than would be given by a larger single output valve.

Great care has obviously been taken to insulate the amplifier properly—always an important point on A.C./D.C. sound equipment, where the H.T. negative line is directly connected to one side of the mains. The amplifier itself is on a separate chassis, while the connections for microphone or pick-up and the speaker line are also insulated.

Sliding Gate

The gate, like that of the Stylist, is opened by pulling up a small lever at the front of the machine; it slides forward approximately $\frac{1}{2}$ inch, and automatically opens the retainer roller cradles on the two sprockets, ready for threading. The front half of the gate slips out readily for inspection and cleaning, which is important because its runners bear on the emulsion side of 16mm. film using the standard emulsion position. The rear half remains in place and can be cleaned with a gate brush.

The 16mm. aperture is let into the rear half of the gate, and framing is adjusted by means of a small knob which moves the gate aperture up or down. We always feel it is a pity that so many of the most important and popular sound projectors use this simple



General view of the projector, showing the new control panel, and lacing path. The spool arms which take reels up to 2,000ft. capacity, fold up for storage and simply hinge out to make the machine ready for use. Notice too (lower front) the tapping strip for amplifier voltage control.



Interior of the lamp house, showing projection lamp, shutter and drive belt—the drive motor is in the base of the machine below the mechanism. Clearly shown on top of the projector is the small knob which moves the gate aperture up or down to adjust framing.

method of framing, rather than the desirable "optical" method which does not alter the position of the picture on the screen. The picture gate is quite long (3½ inches), giving good control of the film and hence picture steadiness, without undue gate pressure. Sprung edge guides prevent sideways weave.

The intermittent movement employs the familiar Ampro triple claw, which has proved itself to be relatively gentle and capable of running damaged film—even film with two successive perforations missing.

In these days many projector manufacturers are aiming at faster pull-down times on the intermittent movement, so that the shutter cut-off angle can be reduced to the minimum, and a higher proportion of the light passed through to the screen. The makers of the Ampro, however, have always shown a preference for a pull-down of moderate speed, and without unnecessarily abrupt accelerations and decelerations. As a result, the Ampro movement is unusually quiet—so quiet, in fact, that the machine is unblimped. Furthermore, the somewhat slower intermittent motion puts less strain on the perforations of the film, and

we found that even old and brittle film could be projected without trouble.

The cut-off shutter is of the barrel type, rotating immediately behind the gate, which has the virtue of a double speed "covering up" and "uncovering" action. While one blade of the barrel is covering up the gate from the top, the rear blade is simultaneously cutting off the light beam from the bottom. Each of the two blades of the barrel shutter occupies approximately 70 degrees of arc, and the shutter completes 1½ revolutions per frame, giving the required three equal obscurations of the light per frame, for flickerless projection.

Gearing Design

The drive motor is in the base of the machine below the mechanism, and has the blower rotor on the far end, while on the other end is the governor and, outside it, a small flat pulley from which a flat rubber belt carries the drive up to the mechanism.

The quest for silence is again evident in the gearing design. All the gears run in parallel planes (none at right angles to each other), and all have helical teeth. Perhaps the most notable feature is

that of the ten gears, six are of solid nylon—a relatively new and hard wearing material.

Lubrication is provided from a central oiling point on top of the mechanism, via no less than 7 small pipes to the bearings. An oiling point is also provided right into the intermittent mechanism, and an inching knob is fitted on the non-operating side of the mechanism casing.

Film from the picture gate passes around a stabiliser roller via a rubber covered pressure roller. These two rollers remove the intermittency from the motion of the film and prepare it to pass smoothly to the sound scanning point.

Sound Drum

If the loop below the gate should be lost during projection, it can be re-formed without stopping the machine by flicking the stabiliser roller over and back again. This is an extremely useful refinement.

The sound track is scanned with the film around a rotating drum—the method generally acknowledged to give the smoothest film motion. The sound drum is coupled to a flywheel (nicely styled on this new model), and runs very freely and with perfect balance; its shaft is held in an outrigger bearing casting, with the flywheel on the outside (that is, on the operating side of the machine). This arrangement permits the photo-electric cell to protrude into the centre of the hollow sound drum. The scanning beam passes through the film and straight on to the photo-cell—without mirrors or cut-away bearings—a simple and direct layout.

The exciter lamp, housed below the sound drum, is a 4 volt 3 watt lengthways filament type, with a pre-focus ring cap for correct alignment

The quest for silence is evident in the gearing design. All the gears run in parallel planes and five are made of solid nylon. Lubrication is provided from a central oiling point, via seven small pipes, shown here, to the bearings.

without readjustment for each new lamp. Immediately over the exciter lamp is the sound optical system, which projects a fine slit of light on to the track on the film.

The film is held in good contact with the sound drum purely by its own tension, which comes mostly from the hold-back effect of the stabiliser roller. It is led to and from the sound drum by slightly curved guides which give it a suitably curved path and no doubt add some frictional damping to its motion. The result is that the film around the sound drum adopts the very smooth motion of the flywheel, so that wow and flutter are reduced to a quite insignificant amount.

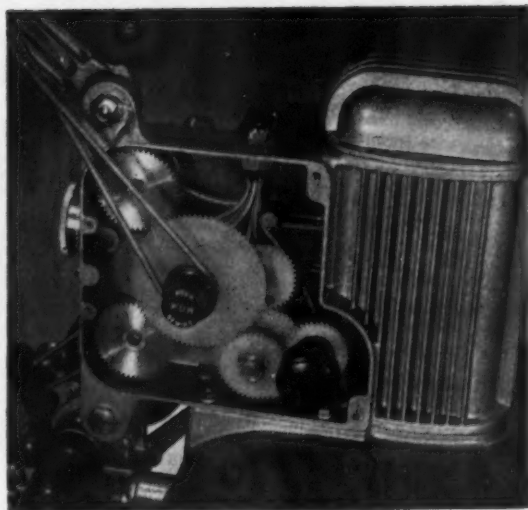
Controls

The motor and lamp are controlled by a rotary switch with three positions: off, motor only on, and motor and lamp on. This ensures that the lamp is never on unless the motor is running.

A speed control for the motor permits projection at silent speed (16 f.p.s.). The speed is continuously variable from about 10 frames per second up to sound speed (24 f.p.s.), at which point the control knob is fully advanced and the governor takes control and holds constant speed. The machine shows absolutely no tendency to stop at the lowest setting of the speed control, even when the machine is cold, indicating that the motor is adequately powerful and the speed control resistance is correctly matched to its function. As with practically all projectors, the forced draught to the lamp is of course reduced at silent speed because the motor and fan are turning more slowly but cooling is still adequate at 16 f.p.s.

Rewinding

Films can easily be rewound, without even having



to change reels. It is only necessary to operate a very neat device on the take-up drive belt, which slips the belt from the pulley fixed on the spindle, to a loose pulley alongside, and push in the rewind clutch knob which is on the rear of the mechanism. The motor is of course run without the lamp; the lowest setting of the speed control is very useful when rewinding. The rewind clutch which transmits the drive to the top reel has a cleverly designed spiral track device to disengage itself when not required.

Optics

Like most of the more powerful sound projectors, the machine is designed to use a 750 watt biplane filament pre-

focus based projection lamp. Behind the lamp is the usual concave reflector, while immediately in front of it are the two condenser lenses made of heat resisting glass, which condense the light beam past the shutter and through the picture gate.

The projection lens supplied as standard with the machine is a Simplex-Ampro of 2 inch focus and aperture $f/1.6$. It is bloomed for maximum light transmission and minimum flare. The rear component is of relatively large diameter and close to the gate, so that it is bound to pick up virtually all the light passing through the gate. The lens is in the usual 30mm. (1 $\frac{1}{8}$ inch) diameter mount with helical focusing groove.

Faultless Projection

We made tests under typical performance conditions in a large room and in a small hall. The machine handled perfectly and projection was faultless throughout, while its silent running was the subject of much favourable comment. What little noise it does make is due mainly to the whine of the obviously efficient blower giving forced cooling to the lamp. Both gear noise and intermittent motion "clicking" are unusually low.



The picture was sharp, of good contrast, and particularly steady. The tilting device was found very smooth and easy to adjust.

Even after a long run of sound films, the machine did not get more than comfortably warm. This is due partly to the triple baffle around the lamp, and partly to the efficient forced cooling. The hot air comes straight up through deep slots in the top of the lamphouse—as it should do to get the heat away from the lamp as quickly as possible. With the usual black topped lamps, very little light was found to pass through the top of the lamphouse on to the ceiling.

Using the machine on 230 volts, with a 230 volt 750 watt lamp, the total consumption was approximately 900 watts, and the machine was run from a 5 amp. plug.

Light Output

Tests were made for light output by our usual method of projecting a 3ft. wide picture and measuring the light falling on the screen with no film in the gate. With the 230 volt 750 watt lamp, the average illumination was found to be 21 foot candles, the evenness being good except for a slight falling off in illumination towards the corners of the screen. This is an excellent light output from the mains voltage lamp, and corresponds to the standard screen brightness of 10 foot lamberts on a 3ft. 8in. wide matt white screen, or a 6ft. 2in. wide silver screen, or a 7½ft. wide glass beaded screen, of average reflection characteristics in each case. It is hardly necessary to point out that in many cases a less bright picture is acceptable, and correspondingly larger screens can then be used.

When it is necessary to project on larger screens, the light output may be increased somewhat by changing to a 110 volt 750 watt lamp, fed through a special dropping resistance. The 110 volt lamp gives a little more light than

the 230 volt type, because its filament is more compact, slightly more robust, and can be run very slightly hotter.

Testing the light output with the 110 volt lamp, the readings on the 3ft. wide screen averaged 28½ foot candles—a very high light output which corresponds to the standard screen brightness of 10 foot lamberts on a 4½ft. wide matt white screen, or a 7ft. 2in. wide silver screen, or an 8½ft. wide glass beaded screen, of average reflection characteristics.

These tests indicate, therefore, that the 110 volt 750 watt lamp gives nearly 40% more light than the mains voltage 750 watt lamp.

Electrical consumption is of course greater with the 110 volt lamp fed through the resistance, since an additional 800 watts or so are dissipated (as heat) in the resistance. The resistance unit is somewhat bulky (approximately 16 x 7 x 9½ inches) and weighs about 12 lbs., but it is very nicely made. It provides adjustment for mains voltages in 5 volt steps, and where an absolute maximum of light is required from the machine, most users will consider it worth the trouble of changing to the 110 volt lamp plus the resistance.

Sound Quality

Reproduction of sound was excellent. Speech was lifelike and intelligible, and music was free from wow and flutter. In a large room the volume control was just over half way up, while even in a medium sized hall there was never any need for maximum volume. Where very large halls must be filled, the addition of a second speaker would naturally be desirable, but for large rooms and medium sized halls the single speaker provided with the machine is adequate. The tone control was set at about its mid position throughout our tests, this giving the most pleasing tonal balance, and indicating that the design of the amplifier is well matched

to reproduction from the film.

To sum up: The Ampro "Educational" is a 750 watt 16mm. sound projector suitable for A.C. or D.C. mains of 210 to 250 volts. It is a self-contained single case machine which is quite reasonably portable and moderately priced, but hardly sacrifices anything in performance to achieve these characteristics. Although the machine is—as the name implies—made with the educational field in mind, it is equally suitable for amateur use, and indeed its characteristics are better suited to most amateur work than some of the even more powerful and expensive models.

The workmanship is up to the usual Ampro standards, the machine being made in this country by the well known instrument makers, Kelvin and Hughes Ltd., and based on the original American Ampro designs. The machine is finished in light grey glossy hammertone enamel, which is very durable and does not tend to retain dirt. Fittings are chromium plated and polished, while some parts are plastic mouldings.

The nicely styled case protects the machine when not in use, but we can recommend the well made canvas cover to save the leatherette from wear and tear.

We have no hesitation in recommending the Ampro "Educational" sound projector for amateur use.

Price (complete): £166 10s.

Canvas cover: £1 19s. 6d.

Extra for resistance for 110 volt lamp if required: £14 14s.

HIGH SPEED

There is a glimmer of hope on the horizon for amateurs who find difficulty in providing sufficient illumination for large interior settings (even when the settings themselves are tantalisingly available). The Eastman Kodak Company in America is now offering high speed Kodak Tri-X emulsion on 16mm. reversal film and, presumably, it is destined to reach these humble shores one fine day. The daylight exposure index is 200, and Tungsten 160. The stock recently became available to still photographers over here, and developed in the new high speed brews, has given remarkable results in poor lighting conditions.

Newsreel

presenting news and views from club and lone worker

Mystery Solved

A puzzling request reached us recently from a young National Serviceman in Germany. He wanted to know if any reader could supply him with 9.5mm. monochrome shots of large German towns such as Berlin or Hamburg; in return he was prepared to offer stock shots taken in the London area.

As he was on the spot in Germany and we were in London, the scheme seemed to be a trifle cock-eyed and we wrote to say so. His reply, however, proves that he knew what he was talking about the whole time: "The reason for my request is that I belong to a small unit, the Woodlawn F.U. to be precise, and at the moment we only boast one cine camera which is lodged with a member in the London area. We plan to produce a thriller with a German background and hence the need for the footage mentioned. Incidentally, while I am over here, I am collecting props such as posters and beer signs to give the sets the authentic touch."

His final sentence puts us gently in our place: "I do hope that I have made myself clear this time."

Will cosmopolitan nine-fivers please send their shots of German cities to 2727514 LAC Parslow, D., Stn. Flt. Tech. Wing. R.A.F., Jever, BAOR 25.

* * *

Dundee C.S. claims to be the oldest club in Scotland (see letter in Ideas Exchanged Here). The secretary has been delving into the archives and has brought up some evidence to support his claim. The first meeting was held on 25th February, 1931, and by June of that year the club's first film, *The Eaton Affair* was well under way, the cast having been provided by Dundee Dramatic Society. Before they were permitted in front of the camera the actors were taken on a day trip to the Devil's Elbow near Braemar where they were able to study professional technique—a film unit was engaged in shooting location scenes for *The Bell*. Whether or not they were

Clubs and lone workers are cordially invited to contribute news of their activities—and photographs are welcomed, too. Address on page 1029.

overawed by that experience does not emerge clearly from the club archives but for some time thereafter little was done in the way of group production. The society, however, gave increasing encouragement to individual members. Annual competitions were instituted to stimulate their efforts and in 1934 one of them, T. Lawrenson, became Dundee's first international prize-winner with *His First Birthday* which was declared the best child film in the *Home Movies* competition. By 1939 membership had increased to 76 and, after a war-time lapse it has now almost returned to that level. At present members are divided into two groups, each working on a film which they hope to complete within the next few months. (Secretary W. S. McCulloch, 11 Margaret Crescent, Broughty Ferry.)

* * *

Slightly disgruntled comment on Newsreel's demand for newer news items comes this month from George Cummin, Secretary of Newcastle and District's A.C.A. whose rhyming review of the Ten Best has become an annual institution. "The new policy of requiring something original from the club reports makes it a little difficult for those of us who work out a rather painstaking programme and spend much trouble in trying to stick to it. When we succeed—which we hope to do all the time—all we can say is that ~~the~~ we went according to plan; that so-and-so showed us his 8mm. films, as lone worker Don Atkinson did last month, and that we had an interesting discussion afterwards . . . So it doesn't look as if you'll find much to print from our reports." We would, Mr. Cummin, if only you would tell us what was said during that discussion that made it so interesting.

"Thank heaven for those industrious editors of news sheets who do so much to strengthen the cine movement", says a writer in the latest issue of the quarterly *I.A.C. News*. The I.A.C. also has reason to offer thanks, for their new editor has produced by far the best issue of the *News* yet. It is at once interesting and entertaining and admirably presented, with a breadth of outlook in striking contrast to the parochialism and—candour compels one to add—the petulance which occasionally marred earlier issues.

The problem which the Institute faces in the production of its magazine is one which bothers all organisations of the kind, right down to the smallest club. It is not only that someone has to be found to edit it: the raw material has to be available for him to edit. And it so rarely is available in any quantity.

Complicated

This awkward situation is complicated more than it need be through an imperfect understanding of what the duties of a club magazine editor really are. They do not consist in merely collating such few articles as are received and perhaps correcting the odd mistake in spelling and grammar. That is the job of a sub-editor. Of course, the club magazine editor has to be his own sub-editor, too, but his primary function is to edit, direct, marshal, plan, arrange.

In the case of the small club magazine he is invariably left to edit, direct, etc., his own work, because it is so

difficult to get club members to write. But equally invariably he is content to accept that situation—and that is the root cause why so many group bulletins fail. True, he must accept that he will get very few outside contributions, and that he must write most of the magazine himself, but he must not seek inspiration for what he writes only in himself. If he does, he will in time dry up or get bored—and that's the end of another magazine.

Ideas

No, if he is to get real satisfaction from his job and do it really well, he must be an ideas man. He must think up ideas to put into other people's heads. It's no use his writing despairing editorials begging members to contribute. He must think of ideas for them to probe and elaborate. He gets into a corner with John Smith, who he knows has decided views on illumination in relation to screen size, and deftly helps him on to his hobby horse.

He seizes on something John Smith says and asks him to expatiate on it. He demands of John Smith that he, the said John Smith, puts it down on paper because it is worthy of a wide audience. He listens intently to what is said at club meetings, even by the least vocal, and looks for material for

Problems of the Club Magazine Editor

an article or paragraph in even the most desultory gossip.

Where practical, he cajoles the speaker into supplying the article himself. If he is unsuccessful in this, he reports the speaker's opinions, but before he gets a stencil cut of the article, he picks on a member who he knows will almost certainly have other views, and persuades him to comment. When the article with comment appears, the member who supplied the material for the first will be less than human if he is not impelled to put pen to paper in reply to the second.

Justification

It may well be that the editor will still have to write most of the magazine himself, but the point is that he must go out to club members for the basis of the contents of each issue. If he tries to edit the magazine from the dining room table, he will be too much thrown back on himself and ideas will cease to flow. Or, if he hangs on grimly at the task, the magazine will become the mouthpiece not of the club but of himself. A club magazine must be about the activities, the opinions, the personalities of club members. If it is not, there is no justification for it.

Finding someone willing and able to do this kind of work is a problem

which besets most clubs, a problem which the I.A.C. have shared with the rest. It is, of course, a less difficult one for the Institute, for theirs is a properly printed magazine with photographic illustrations produced for a membership perhaps fifteen times greater than the largest club can boast. As such it is a more rewarding proposition than a small bulletin circulated only to the few, and offers attractive scope to the right man.

The I.A.C. prudently looked for him in what we immediately suggest is the right place: here in the A.C.W. offices. Dick Dellow, the new editor (formerly a shining light of the A.C.W. staff and now doing publicity work, at which we wish him well) has made a very good job of his new assignment. He has gathered together an attractive range of news and views, the issue containing in addition a loose-leaf insert, designed to fit into the library folder supplied to members. These six pages constitute a film show guide (notes on Entertainment Tax and other matters) and the first instalment of a list of sponsored film libraries.

Further heartening evidence of a broadening of outlook in the I.A.C. affairs and of clearer appreciation of

the fact that the film's the thing comes in the news that this year the dinner and prizegiving will be followed not by a dance but by a presentation of the films. This is a wise move on all counts. We'll wager that an audience of comfortably wine and dined movie makers will be a receptive audience!

N. F. T.

Previous shows have been marred by the unsuitability of the hall. This year the hotel management have reluctantly agreed to hoist the chandelier out of the way. One sympathises with the Institute in their difficulty in finding adequate premises, but in the interests of cine clubs similarly placed we feel we should correct a misunderstanding. "Efforts were made to find an alternative hall", the Chairman writes, "but nothing suitable is available on a Sunday, except the National Film Theatre", and this, it is pointed out, "is beyond the pocket of an amateur organisation".

It would be unfortunate were clubs to infer from this that the N.F.T. can be booked just like any local hall provided the money is available to pay

for it. In fact, it cannot. The British Film Institute takes great care in selecting programmes for the theatre with a view to maintaining its reputation as a showcase for all that is significant in the development of film making as an art. Due regard is also paid to the fact that the Institute's members, most of them discerning filmgoers, regard the theatre as a dependable source of entertainment on Sundays as well as week-days.

Moreover, it is only fair to point out that—providing the programme material itself is of a sufficiently high standard—matters of finance are sympathetically considered. It is, indeed, an amateur cine club with very slender resources who are presenting the 1955 Ten Best for two days (five performances) at the N.F.T. But, of course, it is certainly true that a presentation of this kind is a big undertaking.

So, too, is the I.A.C. Convention, which takes place on 9th, 10th and 11th March. There will, as usual, be visits to professional film studios and the B.B.C. television studios, and the premiere of the prizewinning films will be followed by further presentations on the following day. Further details will be given in a later issue.

The Animation Phase

Mansfield and District C.S. members have now entered upon what they term the "animation phase". Recently a plan was mooted to make a short film wherein a doll danced to music. They were careful to explain to each other that this was just an experiment and that if it failed, well—nothing ventured nothing gained. Detailed timing was the main production requirement; it was calculated that, in order to keep time with the music, five frames should be allowed per step. On a basis of one step per beat (four to the bar) this would give the appearance of a fairly speedy dance routine. "We started," they say, "in fine style, all of us embryo Disneys, moving the doll's limbs a fraction at a time and taking a single frame for each position. As the evening wore on, however, the cameraman became somewhat trigger-happy and took several frames before the animators had moved their hands out of the picture. The animators themselves began to cheat a little by making the movement per frame too great. After two evenings work, we had exposed twenty-five feet of 8mm. Super X and felt that, as an experiment, this should suffice. After processing, the faulty bits were cut out and piano music recorded on a Grundig. This proved to be the trickiest part of all, the pianist finding that the job required a minimum of three eyes." The finished product is said to be "fair". Its originators can, however, claim that it has achieved its purpose, for even the die-hards now want to make a full length animated epic and may be lured away from the perennial holiday film. "The Society still hankers after a good, subtle script; they keep rejecting ideas and are determined, at all costs, to avoid 'corn'." New members are wanted—no equipment necessary, only enthusiasm. Every Thursday evening—St. Aidans Church Hall, Moor Lane, off Sutton Road, Mansfield. Cautious types may care first to contact the Secretary, R. Robinson, Norwood Cottage, Teversall, Notts.

Manchester C.S. has started the New Year by opening new premises at 3 St. Anne's Churchyard, St. Anne's Street, Manchester 2. With superb amenities "including thermostatically controlled heating and the absence of five flights of stairs, plus the kind co-operation of A.C.W.," the society hopes to recapture some of its old members and to attract new ones. A complete change of programme is being arranged to harmonise with the new surroundings. (Secretary J. F. Lauder, The Windlands, Lime Road, Disley, Cheshire.)

8mm. Circle No. 5 wants to rationalise its membership on a geographical basis. The secretary points out that if all members lived within a radius of 40 miles of a central meeting point, attendances would be likely to improve. "Our central point," he adds, "is Charing Cross, London and it may be that some members of other circles who live

in this area would like to transfer to a circle nearer home." (Secretary C. G. Davis, 52 Feeches Road, Southend-on-Sea.)

Enfield C.C. recently shot a complete 7 minute film, *The Tramp*, in one evening. It was made partly as an exercise in speedy production and partly to use some stock which was in danger of becoming outdated—that danger has now been averted. Scripting is complete on an old time melodrama and plans are already being drafted for the premiere with all the period trappings—piano accompaniment, bowler hats, sideboards, "ladies kindly remove your hats" slides and all. (Secretary Miss Doreen Bignell, 61 Harman Road, Enfield.)

Fourfold F.S. has been very quiet lately but it is now reported that members have been giving film shows to old and sick people—some of whom have never seen a movie in their lives. The Society is ready and willing to undertake this work for any deserving groups within reasonable travelling distance. (Treasurer W. Kenton, 1199A Finchley Road, London, N.W.11.)

Hackney Cine Club is starting work on a comedy entitled *The Cine Enthusiast, or Have You Been Converted?* (Meeting place Vernon Hall, Florfield Passage, Hackney, E.8.)

TV Programme 'Contractors'

Bristol A.C.S. seems to be supplying an increasingly large proportion of programme material for the B.B.C.'s sound and vision services. Not long ago programme secretary, Philip Grosset, was telling Western Region listeners about the Ten Best. Now it is announced that *The Bird Book* is to be shown on children's TV, probably in March, and members are working out the best way of presenting it. Among the audience at a recent public show was a Western Region TV producer who was especially interested in the society's twenty year old film of the Bristol Jubilee Celebrations in 1935. As a result, two five minute extracts from it are to be televised, the first on 18th January.

At a recent meeting the Dutch-made but American-marketed 16mm. Vistascope anamorphic wide screen attachment was demonstrated for the first time to any British cine club. Members saw a short Kodachrome film in the CinemaScope ratio that had been exposed in Bristol and were most impressed by its possibilities, despite some loss of focus at the extreme edges of the picture. The prismatic attachment, which is used in front of both camera and projector lenses, is a little box measuring 2in. x 2in. x 2 1/2in. and weighing eleven ounces. A similar attachment for 8mm. is already available in the States and the demonstrator promised a British version in the near future. (Secretary R. Egarr, 76 Talbot Road, Bristol 4.)

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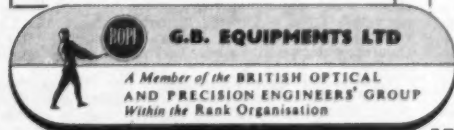
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ACW/2/56



Criticism Standards

Potters Bar C.S. Newsletter continues on its very lively way. In his current editorial John Walker lashes fellow amateurs for accepting a dangerously low standard of criticism in regard to their own films. "What is the object of producing an amateur film?" he asks. "Is it to elicit such remarks as 'I wonder what exposure he used there?' 'How did he manage to light that interior?' 'He must have a camera dolly?' Or is it to arouse the emotions of the audience so that they forget all these things?" Walker quotes David Lean as saying that "the test of good editing is that it is unnoticed by the audience" and he adds that this applies to all the technical aspects of a film *you see it for the first time.* (Secretary: Frank Groom, 19 Fitz John Avenue, Barnet, Herts.)

Slough F.S. has entered two films for the 1955 Ten Best: *The Windfall*, a twenty minute fictional subject with a magnetic stripe sound track and *Royal Windsor*, a colour short about Windsor Castle and its surroundings. Two units are preparing subjects for production in 1956. One is a comedy and the other a documentary intended to persuade young people to take up trades rather than well-paid dead-end jobs. The second unit includes two members of the American Air Force who are stationed near Slough. (Secretary Mrs. R. J. Cooke, 27 Lascelles Road, Slough.)

Tunbridge Wells A.F.U. members are enjoying a free for all in the production of their burlesque serial. The script is being rewritten from day to day but, even so, shooting is proceeding at a rattling pace and, with luck, will be finished by the end of January. (Secretary A. F. Beecher, 6 Oakfield Court Road, Tunbridge Wells.)

Wimbledon C.C. In the annual competition, which was judged by Percy Harris of *Modern Camera Magazine* and Peter Tanner of Ealing Studios, Chairman George Archer gained three out of the six trophies with his Kodachrome film, *Aotearoa*, picturing the beauty of New Zealand. Other cups went to Stuart White, K. Sansom and Charles Parsons. The club film, *One Man and His Dog*, is now in the can. Shot on Wimbledon Common it is a 350 foot monochrome thriller with a scene stealing dog whose performance caused one actor to confide to another: "This thing is bigger than both of us". (Acting Secretary D. Stevenson, 16 Westcroft Gardens, Morden, Surrey.)

New Clubs

Burnley C.C. is to hold an open meeting in the Church Institute, Manchester Road, Burnley, at 7.30 p.m. on Tuesday, 21st February.

Donaghadee C.C. has recently been formed and caters for cine members as well as "still". (Secretary George Hamilton, 107 Millisle Road, Donaghadee, Co. Down.)

No Cuts or Splices

Grasshopper Group. By the time this appears, *The Battle of Wanganore* will have had its long awaited premiere. This s.o.f. colour cartoon, the first amateur production of its kind, has taken over three-and-a-half years to produce. The first screening was given before a number of distinguished guests, and members and associates of the Group. Another copy has been entered for the Ten Best. The film was only finished in time for entry by the almost superhuman efforts of the unit, led by John Daborn, who took several days of his annual holiday in November to work on the film.

"What is an amateur?" Peter Foides posed the question during his talk to the Group on his *Animated Genesis*, which he presented at the December film show. He suggested an amateur was anyone who worked for the pleasure of the work, whether getting paid for it or not.

"Once you lose the enjoyment, you're not an amateur," he said. "At least, that applies to painting, and I suppose it goes for film making too." The most astonishing remark he made concerned the production of his celebrated cartoon, which was the first film he had ever tackled. "We painted the first sequence and went right through to the last, shooting in strict consecutive order," he told a wide-eyed audience. "There are no cuts or splices in the original. The optical effects were all done in correct order in the camera, and there were no retakes." Nevertheless the technical quality of the film staggered the audience.

Bride and Groom is progressing satisfactorily, thanks largely to the free use of the professional studio offered to the Group. "The owner wouldn't even let us pay for the electricity we used," reported the director—Daborn again—of this pixilated s.o.f. colour comedy, returning

from the first shooting session in a slightly dazed condition. Plans are under way for a monochrome s.o.f. documentary on the making of *Wanganore*; and *The Window*, an experimental animated production, has been approved by the committee for future production under the Group's financial scheme.

Future shows will be held at the Mary Ward Settlement, 5-7 Tavistock Place, W.C.1., on the first Saturday of each month. It is hoped that the main attractions of each show will be as follows: February, the British premiere of a number of *avant-garde* shorts by Gryphon Productions of New York; March, Lorenza Mazzetti introduces her *Metamorphosis*, the film which won her the chance to direct a 35mm. feature-length production for the B.F.I.; April, the premiere of *Bride and Groom*. Full details are obtainable from Derek Hill, 11 Woburn Court, Bernard Street, W.C.1.

Preparations for a film library section within the Group are still in hand. The Group Christmas cards, which bore a colourful *Wanganore* motif, were a great success. *Grasshopper News*, the Group's quarterly magazine, is now being edited by A.C.W. contributor Derek Hill. Recent articles on the Group have appeared in *Look and Listen* and *Der Film Kreis*, and another may appear soon in *Picturegoer*, the popular fan magazine which has never before even mentioned the existence of amateurs!



Lone worker Fritz E. Fleischmann, seen here titling with his new Pathe Webu M, wrote to Query Corner some time ago, asking to be put in touch with fellow 8mm. enthusiasts.

"For weeks," he says, "I receipted all day long letters from all parts of the world." Some months later, however, he changed over to 16mm. and now he is seeking correspondents who use that gauge. His address is Landshut/Bayern, Altdorf 90, Germany.

High Range A.C.S. recently screened *Daisy's Dilemma*, a comedy made by a group of amateurs in Madras to help whip up enthusiasm for the society's first group production. Story ideas came in thick and fast; three were chosen for development and one will be adopted by the committee after rough scripting. Meanwhile it has been decided to make the film in colour and use exterior locations as far as possible. One member has acquired a Grundig TK12 tape recorder which will be available for club use. As a result of previous notes in A.C.W., contact has been established with the Asanell A.C.C. in West Bengal which has fifty members and a year's activities behind it. (Secretary J. G. Ingils, Rajamallay Estate, Munnar P.O., Travancore, S. India.)

High Wycombe F.S. is now on the last lap of its motor-cycling melodrama, tentatively entitled *Grass Track*. Although members of the local motor cycling club had collaborated in staging a crash sequence, the editor, Jeffrey Hazelwood, complained that the results on the screen were not sufficiently spectacular. "I could do it better myself," he boasted and director Robert Powton promptly accepted his offer. After five takes, several bits had fallen off the machine—an ancient one loaned for the occasion—but the editor was still determined, though pale. Fortunately the sixth take looked like the real thing without proving fatal. Latest film show in the members' choice series was devoted to tracing the development of animation from a French production by Emile Cohl, made in 1908, to John Daborn's *History of Walton*. (Secretary Kenneth Eaton, 2 Chapel Lane, High Wycombe.)

Crawford F.U. are determined to give the Grasshopper Group a run for their money. More than half of their 200ft. Kodachrome cartoon, *Rocket Away*, is already in the can, while two-thirds of the work on animation and painting of 'cells' has been completed. They hope to finish shooting by the beginning of March, editing by the end of March, and recording (on tape) by late April.

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Northallerton. 30th Jan. at 7.15 p.m. Presented by the Northallerton Camera Club at the Russell Cafe, Northallerton. Tickets 1s. 6d. from Mr. R. Jones, 133 High Street, Northallerton.

Brighton. 2nd Feb. at 7.30 p.m. Presented by the Brighton Amateur Cine and Photographic Club at the Pavilion Theatre, New Road, Brighton. Tickets 2s. 6d. from 16 Preston Street, Brighton.

Cannock. 7th and 8th February. Presented by Cannock Chase Cine Group. Particulars from E. A. Foxon, 8 Hednesford Road, Heath Hayes, Cannock, Staffs.

Bradford. 8th Feb. Presented by Bradford Cine Club at Southgate Hall, Thornton Road, Bradford.

Tickets 1s. 6d. from A.C. Whitehead, 58 Pasture Lane, Clayton, Bradford.

Truro. 11th February at 7.30 p.m. Presented by Truro Film Society in the main hall, Truro Women's Institute, St. Mary's St., Truro. Tickets 2s. from W. Solomon, 7 Trelawney Road, Truro, Cornwall.

Glasgow. 21st Feb. at 7.30 p.m. Presented by Glasgow Cine Club at St. Andrew's (Berkeley) Hall, Glasgow. Tickets 1s. 6d. from James M. Roy, 4 Claremont Gardens, Milngavie, Glasgow.

Belfast. 23rd, 24th and 25th Feb. Presented by C.P.A. Cine Society at C.P.A. Minor Hall, Belfast on 23rd and 25th, and at Orange Hall, Donaghadee on 24th. Tickets free

(silver collection) from Sam M. Bodel, 47 Howard Street, Belfast.

Chichester. 23rd Feb. Presented by Chichester Camera Club. Particulars from S. W. Read, 19 Grosvenor Road, Chichester.

Hertford. 23rd Feb. at 7.30 p.m. Presented by the Hertford Grammar School Cine Society at Hertford Grammar School Hall. Tickets 1s. 6d. from H. W. Martin, The Grammar School, Hertford, Herts.

Wood Green. 25th Feb. at 7.30 p.m. Presented by the St. James-at-Bowes Film Unit at St. James-at-Bowes Church Hall, Arcadian Gardens High Road, Wood Green, London, N.22. Tickets 2s. from V. W. Prime, 242 Lyndhurst Road, Wood Green, N.22.

Meanwhile, plans for a puppet film, *The Shooting of Dan McGrew*, are well advanced. This subject was originally scripted as a live-action film but, owing to the unreliability of the actors, it died a natural death. Puppets, say the technicians, are far more dependable! (Secretary John Parry, 1 Hill View Crescent, Ilford, Essex.)

Liverpool University F.U. still flourishes despite the inevitable changes in personnel. With the approach of Panto week members are negotiating to make another panto film which they hope will equal the success of *The Story of Panto Week 1953*, a Ten Best winner. Outstanding shots taken in the past year include close-ups of the Duke of Edinburgh when he opened the new University chemistry labs, and some candid glimpses of the first ever inter-varsity jazz contest. (Production Manager, 2 Bedford Street North, Liverpool 7.)

15-Year-Old Film Wins

Kingston and District C.C. So many films were entered for the annual club competition that an eliminating round had to be held to select a two hour programme to present to the judges, George Sewell and Leslie Froude. W. Mitchell came first with *The Mice Will Play*, an 8mm. black and white family comedy made about fifteen years ago and revived for the competition. John Daborn won the Dixon cup with *Twenty-one Today*, a record of his sister's birthday party, while Eric Farmer walked off with the third and fourth cups. (The Robinson cup went to his colour film taken on holiday in Cornwall, *It's Worth the Journey*, and the Hill cup to *The Colours*, which showed Her Majesty The Queen presenting new colours to the Honorary Artillery Company. All the films, said George Sewell, suffered from a familiar fault—they needed cutting. During the evening it was announced that John Daborn's film *Paintbox Holiday* (a four star award winner in the 1954 Ten Best) had secured a place in the prize list and a TV screening on 3rd February in the Cine Holiday competition. The club's social, held for the first time in fancy dress, was an uproarious success; highlight of the evening was a stage re-enactment of an old-time movie, performed in a flickering projector light. (Secretary Miss Audrey Vayro, 37 West Street, Ewell, Surrey.)

Melbourne 8mm. Movie Club extends a welcome to any 8mm. users who may be visiting Melbourne for the Olympic games. "We want to meet you and show you some Australian hospitality." (Clubroom, 42 Kellett Grove, North Kew, E.4.)

Australian 9.5 Movie Club. Announcing a presentation of the 1953 Ten Best, the club's magazine *Infinity*, gets some of the titles amusingly twisted. Examples: "Travel Legged" and "P.C. Grubb's Latest Ease".

Ace Movies. The Secretary writes: "Appeal for information (Nov.) on the correct hara-kiri method had astonishing response. Had not appreciated so many A.C.W. readers with specialised knowledge of this sort, nor that so many follow with such interest the vicissitudes of *Sakura*. Have replied individually but here give thanks publicly. Thanks!" (Secretary, Ben Carleton, 119 Melfort Road, Thornton Heath, Surrey.)

Cine-Arts Film Productions have a semi-documentary theme for their latest 16mm. production, *The Borrowers*. The story is based on true incidents concerning numerous cases of car borrowing which have been causing much concern among local motorists. About a third of the

action takes place at night and it is planned to film these sequences on Kodak Super XX, using only the light available from shop windows and street lamps. The camera department is satisfied that, with apertures of f/1.5 to f/3.5, exposures will be adequate. Focusing at wide apertures, they say, is no longer a problem, a shoe having been fitted to the additional viewfinder on the Bell Howell Filmo and rangefinder attached. It is now only necessary to focus the rangefinder on the subject and set the lens focus accordingly; this not only saves time but ensures sharp focus every time. Shooting is to start in March on *Channel Air Terminus*, an account of what goes on behind the scenes at Jersey airport. (President Graeme A. Ahier, "Treetops", 35 Pied-du-Cotil, First Tower, Jersey, C.I.)

Ardleigh House C.G. have completed *Close Your Right Eye* thanks to the timely appearance of a black cloud. For the last scene they wanted a fade-in but there was HP3 in the camera and the sun was shining brilliantly. They put a 5 times filter on the lens and held up screens to cut down the light, but still the sardonic Weston gave a reading of f/16. Then came the cloud and salvation.

Planet F.S. are working on a film about the Wolf Cubs, called *Two Eyes Open*.

Dover F.S. is about to embark on the production of a light comedy with strong local interest entitled *Jack and Jill*. It will be shot in colour and, if the funds last out, will have a sound-on-film track. (Secretary Miss J. M. Simmonds, 1 Knight's Way, Dover, Kent.)

Mid-Essex F.S. has nearly completed a documentary (16mm. s.o.f.) on milk production, made in collaboration with a local farmer for showing to Young Farmers' Clubs throughout Essex. Members are busy scripting a short comedy which will contain flash-backs to 30 years ago. 16mm. sound-stripe will be used and the technicians are looking forward eagerly, but with some trepidation, to the problems which will arise out of two lip-synch. sequences. (Sec. D. W. Gravett, 24 Kilworth Ave., Shenfield, Essex.)



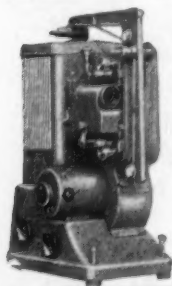
Kwanon, Goddess of Mercy, airborne and in No. 1 costume—from Ace Movies' Sakura which, naturally enough, includes a hara-kiri scene. (See note at foot of col. 1).

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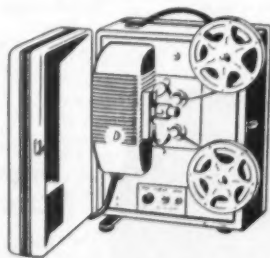
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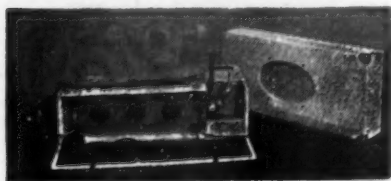
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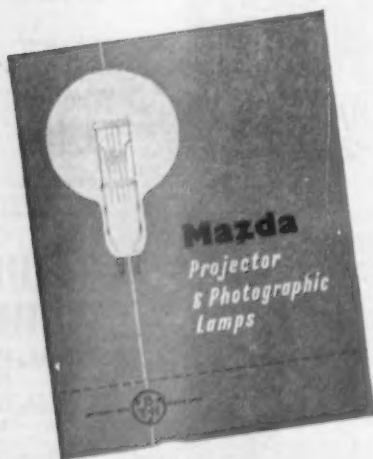
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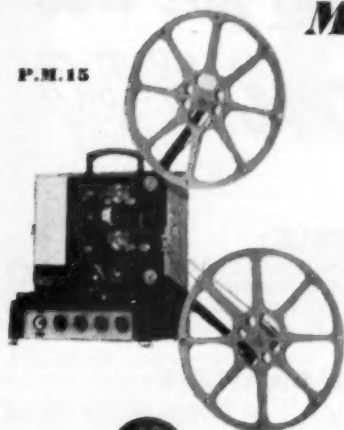


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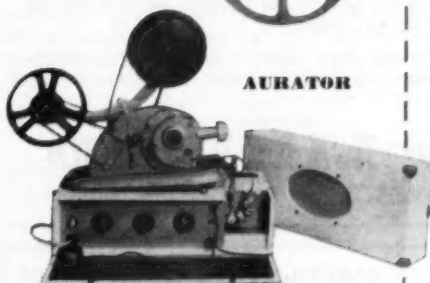


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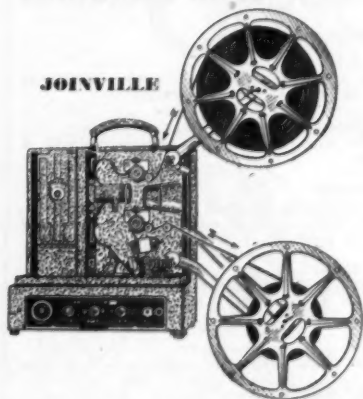
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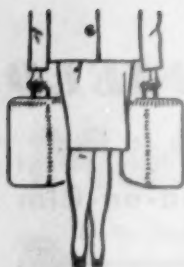
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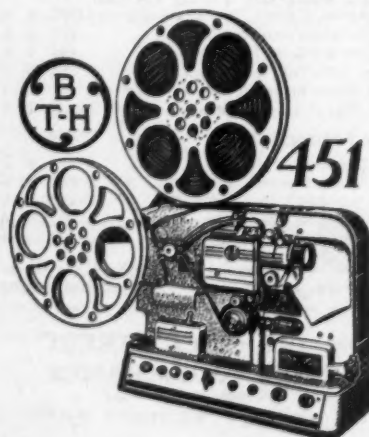
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4

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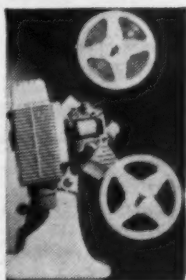
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sound, 2 minutes  
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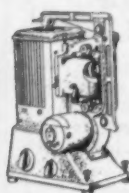
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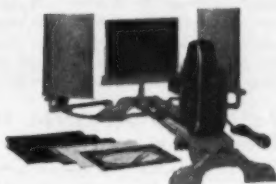
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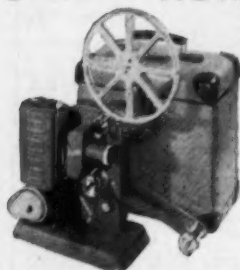
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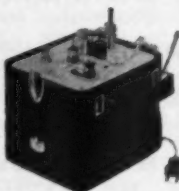


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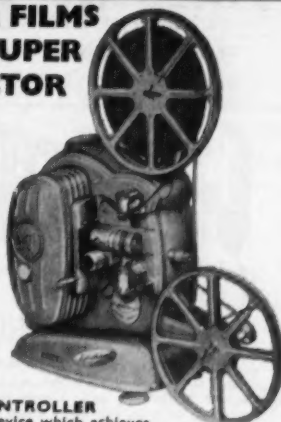
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For Better Programmes why not obtain your films from the Wallace Heaton Film Library? New 16mm. Sound catalogue now available. Films in all sizes including an extensive selection of 8mm. subjects. Write for catalogue, 127 New Bond Street, London, W.1. (MAYfair 7511.)

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9.5mm., 16mm. Silents, cheap, reliable. S.A.E. Ryan, 44 Elverson Road, London, S.E.18.

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Slashed Prices! Second-hand 9.5 and 16mm. sound and silent films. Star Film Trading Co., 174 Holders Hill Road, N.W.7. FIN. 4468.

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Cine Kodak Special, black, 25mm. f/1.9, 15mm., 63mm., 102mm., all f/2.7 and focusing 152mm. f/4.5,

nine filters, lined case, lens and filter adapters, spare mechanism parts, universal exposure guide, film meter, frame counter, adjustable shutter aperture, five speeds, twin-lens turret, single frame release, reflex focusing finder, reverse wind action, just overhauled, £203. Box 915.

Bolex H16 camera for sale complete with 25mm. f/1.4 Switar, 75mm. f/2.5 Yvar and 16mm. f/2.8 Yvar, ultra-violet and yellow filters, 2 handcross filter holders, lens hood and instruction book. The camera has the Octometer model viewfinder, eye level focusing attachment and is fitted with sound film sprockets. A first class camera for £200 complete. Box 925.

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G.B.-Bell Howell Autoload, with Taylor Hobson f/2.7 lens plus filter. Single frame device with speeds 8-64 f.p.s. in leather case with compartment for extra magazine and lens. £60. Box 927.

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Victor 16mm. Sound Projector. As new, £100, also a Kodascope silent, model EE at only £18 to clear. Large white matt screen 12ft. x 10ft. on roller and pulleys, new and unmarked £20 or near offer. Exchanges considered. Cinehire Film Service, Liss, Hants. Phone 2310.

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For Sale. 1 G.B.-Bell & Howell 601, complete with speaker, transformer, spare 3in. lens, valves and P.E.C. Automatic record player, splicer, 1,600ft. rewriter, 6ft. matt white screen. All equipment in really first class condition. Demonstration by appointment. Price £175 or will separate. E. R. Meredith, 14 Beam St., Nantwich, Cheshire. Telephone 5496.

Eumig 9.5mm. projector, 300 watts, excellent offer, in original packing £19 10s. bargain. Berry House, Chilham, 307, Kent.

Victor Greyline 16mm. sound projector. New condition £120. Apply: Walter Gardiner, 15 The Arcade, Worthing, Sussex.

Paillard Bolex G3 8/9.5/16mm. Coat £157, 3 months old, mint condition £100 or best offer. Webber, 55 Eaton Hall, London, N.W.3.

9.5mm. Vox Talkie £46 in case. Brooks, 5 Paradine Road, Bedford, Beds.

G.B.-Bell Howell 621 standard, purchased Jan. 1954, little used, £160. Box 916.

Paillard Dual 9.5/16mm. silent, in case with spare lamp and belts, £25. Box 919.

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**Ekco-Sound Magnetic Adapter.** Edge stripe head for use with 16mm. double perforated film on Victor projector. New and unused, £45. Lees, 2 Eleanor View, Newcastle, Staffs.

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#### G.B. L516 SOUND PROJECTORS—

OUR PRICE £79 CASH

Deposit £29 0 0

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Our G.B. L516 Sound Projectors are now supplied in brand new carrying cases (No extra). Good allowance on your old equipment.

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#### WANTED

#### Films and Film Libraries

**Wanted** for cash or exchange 8mm., 9.5mm., 16mm. films. Projectors. Cameras. Binoculars, etc. E.C.S., 37 Warden Avenue, Romford, Essex.

**16mm. Sound,** good, used shorts and features wanted. **Box 909.**

**Private Buyer** wishes to purchase 16mm. and 9.5mm. sound films in first class condition. Drama, comedy and musicals. Details and lowest prices to Beckett, Manor Farm, Brimington, Nr. Chesterfield.

**Modern 16mm. B. and W.** silent films wanted. Few for sale or exchange. **Box 920.**

#### Cameras and Lenses

**8mm./16mm.** Cameras also 8mm. projectors. Details to FLES & Co., 517 Garratt Lane, London, S.W.18.

**Wanted. Telephoto Lens** for 16mm. Cine Kodak model K. Reasonable price. **Box 908.**

**Wanted. Bolex H8** by amateur. Offers and details to **Box 913.**

**Wanted. 1 1/2in. f/4.5 telephoto** and mount for Kodak 8-60 camera. For sale. 8mm. Kodascope 200 watt projector carefully used in makers fitted case, £22 10s. Davies, 2 Earls Drive, Newcastle, Staffs. Tel. 67703.

**8mm. Cine Camera** required privately, preferably Bolex H8, C8, or B8, or Humig C3, or latest Nizo Exposomat. Details— **Box 922.**

**Wanted. G.B. Viceroy 8mm. Camera.** f/2.5 lens. Would also consider projector and accessories. Lowest Price please. **Box 923.**

#### Projectors

**Second-hand Good Condition** 9.5mm. projector Specto, 500 watts. Hives, 81 Upper Zoar Street, Wolverhampton.

## MID-CHES

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#### Accessories

**Wanted**—constant speed motor—3,000 r.p.m. A.C., suitable for Pathe 200B. M. Ross, 20 Elgin Street, Whitby.  
**Outdated** 16mm. unexposed Kodak/Gevaert reversal film wanted. Pinder, 13 Forfield Place, Leamington Spa.  
**Old Siemens Projector Motor**, even unserviceable. Jepson, S. Aubin, Jersey, C.I.  
**8mm. Moviscop** Titrator and screen. A good price will be paid for apparatus in mint condition. **Box 921.**  
**16mm. Outdated** spool Kodachrome. A. Sykes, Talbot Works, Lewis St., Halifax.

#### Exchanges

**Exchanges.** All types of cine apparatus and films exchanged, generous allowances. T.C.M., 24 Doune Terrace, Glasgow N.W. Telephone Maryhill 2010.

#### MISCELLANEOUS

**Very Special Offer.** High grade recording tape, non-stretch, by a leading manufacturer, 1,200ft. lengths on plastic spools, boxed (list price 35/-). Owing to special purchase we offer this high quality tape at 22/6 each, or for six or more 21/- each. Ideal for synchronous work. Ferrograph tape recorders with superimposing facility quality microphones, extension speakers, tape to disc service, 78's and wide dynamic M.P.'s and L.P.'s. Eroica Recording Services (1949) Recorder House, Peel Street, Eccles, Manchester. ECCles 1624. Director Thurlow Smith, A.R.M.C.M.

**Samuels Secretarial Service**—Typewriting and duplicating. Accurate work, quick delivery, moderate cost. 1 Monmouth Street, London, W.C.1. COV. 0587.

**Austria with a Cine Camera.** Escorted party to Velden early June for 14 days. Further particulars apply Miss Preston, 83 Belfield Road, West Ewell, Surrey.

**Photographic Auction No. 12.** Wimborne Auction Rooms. 7th March, 1956. Details from Welch & Lock, Wimborne, Dorset. Tel. 700. Catalogues 1/- (when ready) Entries now accepted.

#### Processing

**Microfilms Ltd.**, St. Andrew's Street, Dundee—see advertisement on page 1090.

**Cine Film Processing**, all makes, sizes. List free—see Repairs, Howells, Enfield.

**8mm.** Kodachrome and B/W duplicating. Colour-Technique, 284 Pine Gardens, Eastcote, Ruislip, Middx.

#### Repairs

**Cine Cameras and Projectors.** We buy them, sell them, but chiefly repair them. Burgess Lane & Co., Thornton Works, Thornton Avenue, Chiswick, W.4. Phone Chiswick 5752.

**Camera and Projector Repairs**, overhauls, modifications. Howells, 23 Holtwhite Avenue, Enfield, Middx. ENfield 5665.

**P. F. Wilson**, cine engineer, repair specialist, cameras, projectors, etc. 17 Roberts Road, Walthamstow, London, E.17. LARKswood 1473.

#### Books and Magazines

**American Publications.** *How to Photograph Women* 19/-; *Kodak Colour Guide* 31/6. One year subscription *Home Movies* 35/-; *American Cinematographer* 28/6; *Specimens* 3/6 each. *Photography* 35/-; *U.S. Camera* 39/-; *Specimens* 4/- each. Send for full catalogue. Willen Ltd. (Dept. 18), 101 Fleet Street, London, E.C.4.

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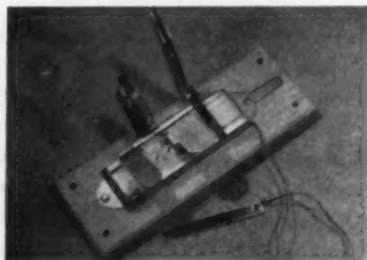
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PHOTOGRAPHIC

# MAKE-UP

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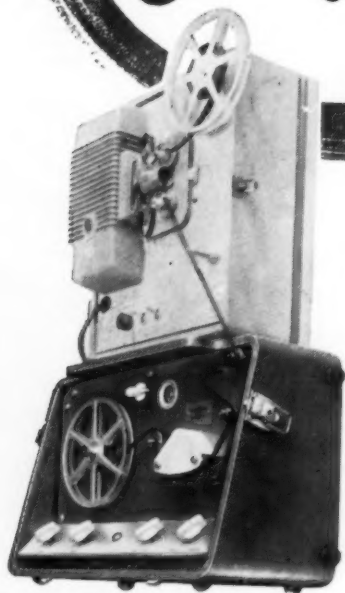


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# THE TANKS' GRAVEYARD...

Members of an Oxford and Cambridge Trans-Africa expedition filming at El Alamein.

The photographer to the expedition writes:—

*"Having spent six months travelling in difficult conditions in Africa, I would like to say how well the H.16 Paillard Bolex cine camera, that we took with us to make a film of our adventures, behaved. We passed through North Africa at a time when the midday temperatures were as high as 130 degrees Fahrenheit, we travelled fast over corrugated roads subjecting all the equipment we carried to merciless vibrations, and even had the misfortune to overturn the car, which at the time carried the camera. Through all this the camera never once jammed or judging by the results, ran at anything but the correct speed. Also I am most pleased with the quality of the lenses and the ease with which the camera can be operated. As you know a camera's worst enemy in Africa is finely powdered dust, but the modest precautions I took seemed adequate to prevent this causing damage. In Johannesburg the camera was thoroughly checked and only the small springs at the side of the gate required adjustment, and I think this was due to my own clumsiness. In short, I do not think we could have chosen better equipment to take with us".*

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